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# THE · STUDIO

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# THE STUDIO

EDITED BY CHARLES HOLME

*Contents, June 15, 1916*

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"LEOPARDS RESTING." FROM THE  
PASTEL BY ARTHUR WARDLE.

# THE STUDIO

## M R. ARTHUR WARDLE'S PASTEL PAINTINGS.

EACH of the mediums which are at the disposal of the artist has certain qualities of its own which make it particularly suitable for some type of artistic expression—qualities which are peculiar to it and by which it is specially adapted for the effective realisation of the artist's intention. The painter who has sufficiently studied the resources of his craft and knows by right comparison which method will serve him best in the work he has undertaken, selects his medium with an accurate prescience of the results which he proposes to attain, and uses its technical characteristics as important means to the end at which he aims. The medium may even become to him a matter of temperamental preference, and the choice of it may be dictated by his inherent aesthetic instinct: he may find in its mechanical peculiarities some

definite advantages which are helpful in making more convincing the personal purpose of his art.

In other words, the material he adopts for the expression of his ideas counts as one of the essentials of his practice, and he adopts it in preference to any other because he feels that with its assistance alone he can set forth fully the ideas that he wishes to convey to his public. He may be, it is true, a master of more than one medium: but in that case he keeps them apart, using each one according to the demands of the work he has to carry out, and making it fulfil the executive mission for which it is obviously fitted. The medium, in fact, becomes the language of his art: a language he knows so well that he can think in it and translate instinctively into its idioms the fancies he has in his mind: that he does not mix his idioms or confuse one language with another is the proof that his knowledge is complete—evidence that he



STUDY OF A TIGRESS EATING

BY ARTHUR WARDLE

## *Arthur Wardle's Pastel Paintings*

has obtained a full command over main principles as well as minor details.

An excellent illustration of the way in which this absolute command over different mediums can be acquired by the artist who is a serious student of technical processes is provided in the work of Mr. Arthur Wardle. An able oil painter he has proved himself to be by the number of important canvases he has produced: all of them are distinguished by admirable significance of brushwork and by appropriate strength of statement, and all have that thoroughness of handling which is possible only to the painter who has analysed and investigated the properties of the oil medium. In none of them is there any suggestion of imperfect knowledge, in none is there any hint that he as a craftsman is not fully equal to the tasks he undertakes: the response of his hand to his mental intention is as sensitive and intimate as it well could be, and no hesitation or lack of conviction ever diminishes the power of his expression.

But he is quite as skilful in his management of a medium which has properties and qualities very unlike those by which oil painting is distinguished—which has, indeed, characteristics that are in many respects just the opposite of those that the oil painter has to study. As a pastellist Mr. Wardle has taken a place in the modern British school which he can hardly be said to share with anyone else, a place gained by sheer strength of artistic personality. He has a brilliant appreciation of the genius of pastel, of its distinctive qualities as well as its natural limitations, and he knows exactly how far it is to be depended upon in his pictorial practice. He uses it with delightful dexterity and with a sureness of touch that proves him to be fully acquainted with its mechanical peculiarities and to have an entirely correct judgment of its technical resources.

That he should have sought for and obtained such a thorough command over the pastel medium is natural enough. As a painter

of animals Mr. Wardle needs especially to have at his disposal a painting method which is both sure and rapid, which will enable him to arrive at his full results in the shortest possible time, and which will not hamper him by any lack of immediate responsiveness. In pastel he has a process which is both mechanically convenient and artistically satisfying, a process which goes smoothly from start to finish and which has in all its devices the merit of absolute simplicity. Unlike oil or water-colour it does not involve the use of a great deal of apparatus and it does not need either preliminary preparation or subsequent delay while the pigments are drying. The pastel chalks enable both drawing and painting to be done at one operation and give instantly both the colour and tone required, and the touches set down remain unaltered, neither darkening like oil paint nor lightening like water-



"HEAD OF A LIONESS"

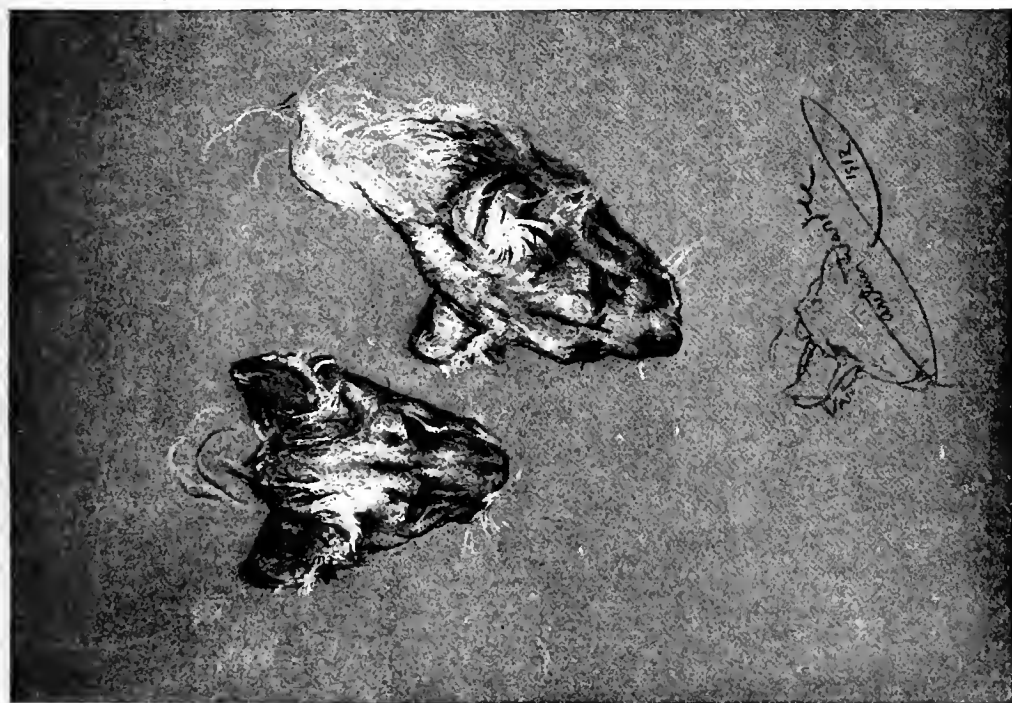
BY ARTHUR WARDLE





"A RHODESIAN LION." FROM A  
PASTEL STUDY BY ARTHUR WARDLE.





"LION CUBS."

BY ARTHUR WARDLE



STUDY OF A PUMA FOR A BRONZE

BY ARTHUR WARDLE

## *Arthur Wardle's Pastel Paintings*

colour—the artist has not, while at work, to make allowances for subsequent changes in the general effect of his picture.

What all this means to the animal painter, who has to work always at the fullest possible speed, can be easily understood. His sitters will not obligingly pose for him and keep, like the trained model, for hours in the same position. They are restless subjects and seem to take a sort of malignant pleasure in adding to his difficulties by sudden changes of attitude and by unexpected movements intended apparently only to disconcert him. They have a way too of resenting the gaze of the artist who is studying them and they show their resentment often by a sort of sulky protest which makes them peculiarly unaccommodating.

So the painter, faced with such difficulties, must be prepared to do what he can in the briefest possible time, to set down in a few minutes perhaps a complicated piece of draughtsmanship and to express with a few touches an elaborate arrangement of colour and light and shade. He has no time to deliberate or to experiment: if he cannot realise at once what he sees his chance is gone—and there is little hope that he will ever have it again. The shortening and simplifying of the

process by which his results are obtained is obviously a matter of much moment to him, and it is evident that the medium which will bring these results within his reach with the smallest amount of mental and physical wear and tear is the one which is best adapted to meet the demands made upon him by his art.

Certainly, Mr. Wardle has been able to do with pastel much that would have hardly been attainable by any other means. His pastel pictures and studies of animal subjects can assuredly be said to owe not a little of their interest to the material in which they are executed—and this without implying any disparagement of his powers either as an observer or an executant. It is obvious that an artist who chooses as his particular subject for study something which requires an unusual promptness of perception and exceptional rapidity of interpretation must be to some extent dependent for his success upon the painting process he employs. If he is hindered by the implements of his craft, some diminution in the capacity of his work to convince is inevitable: if the mechanism he has to control is helpful and responsive the strength of his personality has a far better chance of asserting itself and of being recognised by other people.



"A MALAYAN TIGER"

BY ARTHUR WARDLE



"SNARLING LION," FROM A PASTEL  
STUDY BY ARTHUR WARDLE.



*Arthur Wardle's Pastel Paintings*



STUDY OF A LIONESS EATING

BY ARTHUR WARDLE



STUDY OF A TIGER EATING

BY ARTHUR WARDLE





"POLAR BEARS"  
BY ARTHUR WARDLE



## *Arthur Wardle's Pastel Paintings*

That is why it is true to say that Mr. Wardle owes something of a debt to his pastel materials. With their aid he has been able to show us with a fascinating spontaneity and directness what a very great deal he knows about animals and how intimately acquainted he is not only with the details of their physical conformation and structure but also with their subtleties of character and their habits of life. As he has little reason to fear that he will be left behind in the race against time he can go deeper than most men beneath the surface of his subjects, and can make us see that he approaches them with the inquiring spirit of the naturalist quite as much as with the vision of the painter.

Indeed, it is this habit of scientific investigation that gives to his pictures much of their power to arrest and hold the attention of the art lover. A painting of animal life which is merely superficial in representation and does not go beyond a sort of generalisation of salient facts may be momentarily attractive as a pleasant piece of arrangement or an agreeable suggestion, but it will scarcely bear the test of analysis. The trained student of natural history will dismiss it as too vague a thing to be considered seriously or will be offended by inaccuracies which the artist has not succeeded in concealing. And the artist, it must be remembered, has to take into account the opinion of the trained students when he is painting something which can be tested by scientific rules or which is subject to laws that are definitely recognised. It is no good pleading artistic licence against the judgment of the men who know; they will, justifiably enough, condemn mistakes which they can see come from ignorance or careless observation.

Just as it would be absurd for the sea painter to mix up in his picture two kinds of weather and to put in a sky which could not possibly be seen under the wind conditions which produced the wave movement represented, so it would be ridiculous for a painter of animals to arrange them in attitudes which

their anatomical structure would not permit them to adopt, or it would be still more ridiculous to depict them as performing in their native haunts the tricks of the circus beast. The animal painter cannot afford to fall into errors of this description: no matter how ingenious and skilful an executant he may be or how well he may have learned the trade of picture making, he must lose a great measure of his authority in the art world if he cannot add to his technical skill the practical knowledge which comes from detailed study of material facts. He must have an all-round equipment if he is to justify his claim to rank among the men who count in art.

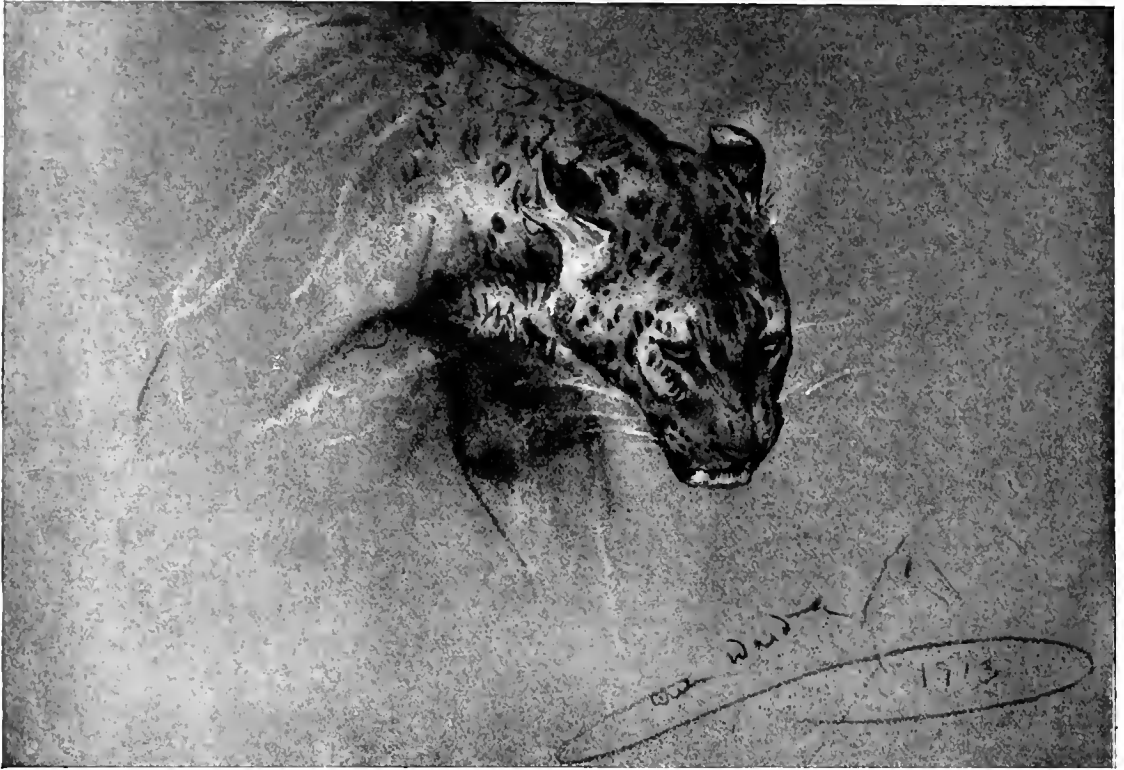
That Mr. Wardle does count as an artist of distinction no one could deny. He has done so much that is memorable and he has built up his



"GREYHOUND STANDING"

BY ARTHUR WARDLE

## Arthur Wardle's Pastel Paintings



"INDIAN LEOPARD"

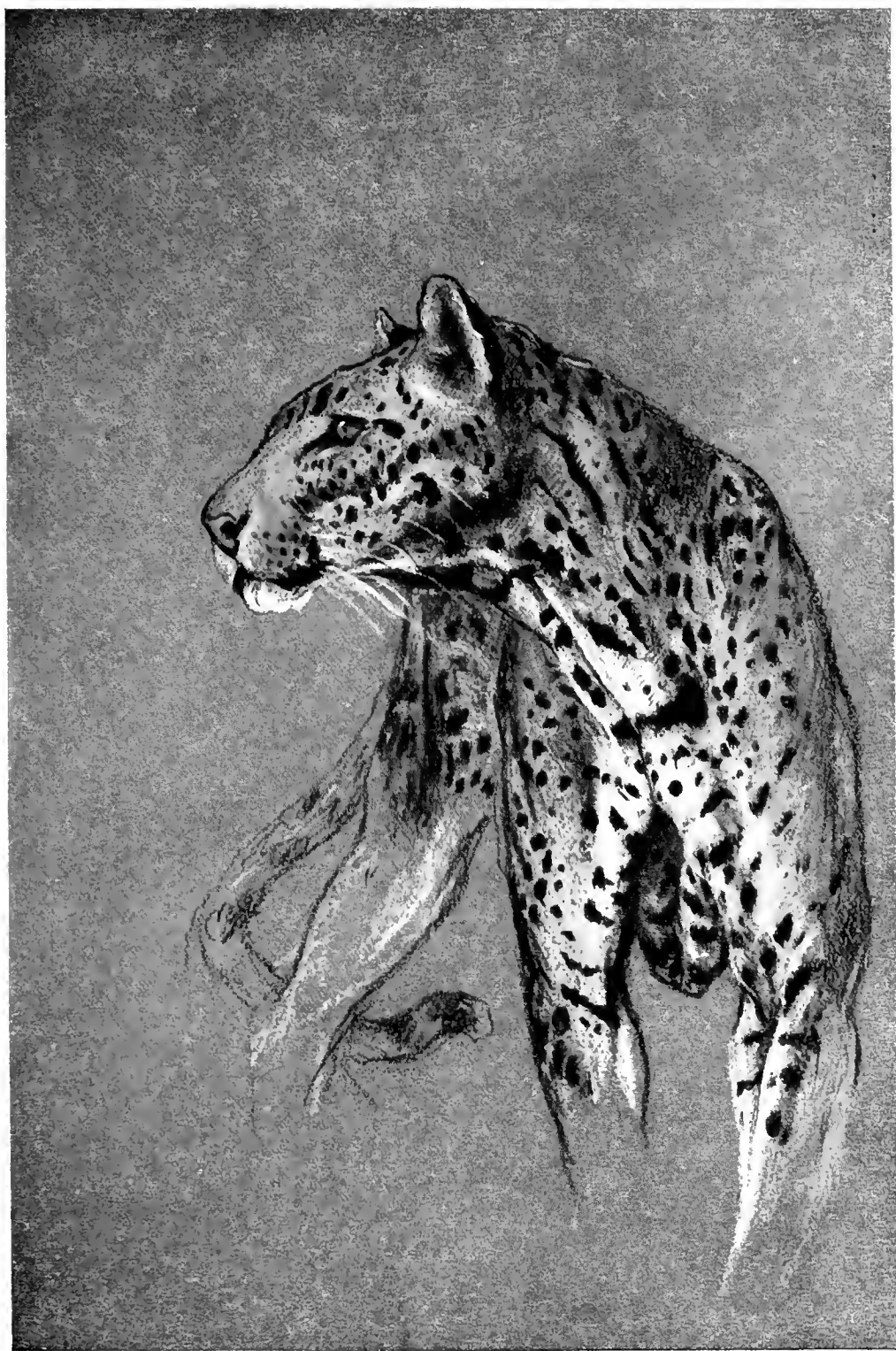
BY ARTHUR WARDLE

reputation so steadily by a succession of notable achievements that his position in British art is wholly secure and the value of his work is fully recognised to-day. This position he owes to no lucky accident; it has been assigned to him by general consent because he has proved himself worthy to occupy it and because he has not shirked any of the laborious preparation by which the man who begins by serving an apprenticeship progresses until he is qualified to lead as a master. Only by prolonged and well applied experience could he have done what he has; only by persistent determination could he have overcome the many difficulties which surround the exacting branch of art practice that he has chosen to follow; only by years of hard and trying work could he have gained the facility and the certainty which give distinction to every phase of his production.

But it is sufficient now to look at such performances as his *Leopards Resting* or the *Leopard on the Alert* to realise what are the results of the years of study he has spent upon his subject. And it is evident that only an artist who had taught himself to look with exceptional precision at what is before him could have grasped animal character as surely

as he has in studies like the *Rhodesian Lion*, the *Polar Bears*, the *Puma*, and the *Snarling Lion*, or in others again like the *Tigress Eating*, the *Head of a Lioness*, and the *Himalayan Tiger*, which are singularly happy in their summing up of a momentary condition of the animal mind. These records are more than things seen; they are felt and understood, and they have that subtle spirit which comes only in the interpretation of an artist who is himself in sympathy with the curious personalities which are presented to him. No artist could paint as Mr. Wardle does if he did not love and respect animals and feel for and with them.

After all, it is just that which makes the painter of animals a success or a failure in his profession. If he starts with a preconception of what animals ought to be and deals with them according to a fixed convention, he can never be really convincing; but if he has the courage to set himself aside and let them teach him what he ought to know—and if he has the power to put what he knows into pictorial form—the highest kind of achievement is within his reach. Mr. Wardle has had this courage, and the pictorial power he indisputably possesses: that is the secret of his success. A. L. BALDREY.



LEOPARD ON THE ALERT FROM  
THE PASTEL BY ARTHUR WARDLE





"THE SPIRIT OF LIFE"  
(SPENCER TRASK MEMORIAL)  
D. C. FRENCH, SCULPTOR

## The Sculpture of Daniel Chester French

the Historical Society Building at Concord, which was designed by Mr. Guy Lowell of Boston: this group by Mr. French represents on either side the *Genius of Ancient* and of *Modern History*, with between them the Seal of the Historical Society, watched over by Minerva's owl. This is reserved, simple, absolutely decorative; while, among the thirty statues which adorn the exterior of the attic story of Brooklyn Institute, the *Greek Religion* and *Lyric Poetry* by our sculptor are draped female figures treated independently, and of great beauty of type, and the *Epic Poetry* appears as a grand bearded figure of Homer.

When I was in Mr. French's studio at Glendale in 1906 he was actually working on the great groups of the New York Customs, which are now of course in place: the composition is in every case more or less pyramidal and the difficult problems involved have been boldly met and solved. *Europe*, a queenly figure of noble type, with the shrouded form of History as her comrade; *America*, alert and ardent, the Redskin of her past behind her; *Asia*, seated in hieratic pose, the Buddha on her lap, the effulgent Cross behind her, with her feet upon human skulls, are compositions nobly conceived, the detail subordinate to the central thought, the technical handling that of an accomplished master of his art.

To me personally *Asia* is the least pleasing, though I know others do not share that verdict; on the other hand *Africa*, a sleeping woman of Nubian type, the upper part of her form entirely nude, resting her sinewy right arm on the Sphinx

—satisfies me entirely in design and in the central figure. In the slumberous abandon of this grand torso, Michelangelesque in its splendid forms, and recalling the *Night* of the Laurentian Chapel, Mr. French shows that when he selects the nude he can invest it with the same dignity and har-

monious beauty as his draped figures: indeed among the great services which he has rendered to American sculpture not the least has been the fact that from first to last his aim has been lofty, his sentiment pure and unsoiled.

The nude lies behind all sculpture — behind every one of the noble draped figures of this American master, who has told me how much in his youth he owed to Dr. Rimmer's masterly analysis of human anatomy. Yet one feels that it would have been—and has been—so easy for the young sculptor, fresh from the *ateliers* of Paris, to exhibit his technical dexterity before the American public in those figures "*des femmes, des jeunes et jolies femmes*," which were wont to people the central hall of the Paris Salon. Daniel Chester French has in-breathed his art with something of a more solemn music, of a severer, a more austere message. Like the distinguished Italian Leonardo Bistolfi he has been, pre-eminently in his monuments, the sculptor of Death: this very phrase recalls his wonderful



STATUE OF ABRAHAM LINCOLN AT LINCOLN,  
NEBRASKA  
D. C. FRENCH, SCULPTOR

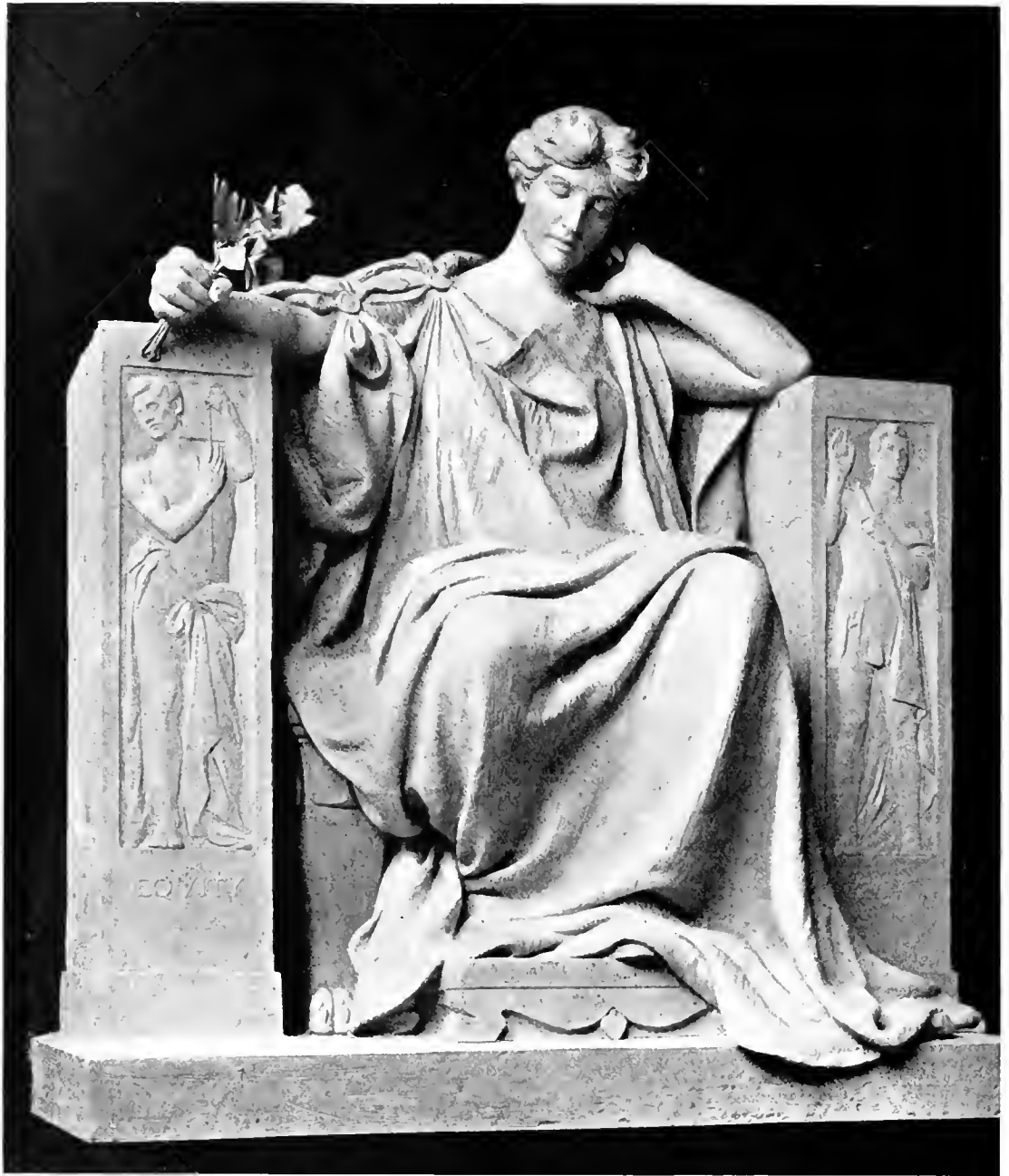
group at Forest Hill Cemetery, nor has any monument to dead heroes excelled the lovely figure of *Mourning Victory*.

If in referring to the beginnings of modern American sculpture I have spoken of Puritanism as



STATUE OF EMERSON, PUBLIC LIB-  
RARY, CONCORD, MASSACHUSETTS  
D. C. FRENCH, SCULPTOR





"MEMORY." MONUMENT TO MOORHALL  
FIELD, IN GRACELAND CEMETERY,  
CHICAGO. D. C. FRENCH, SCULPTOR



## The Sculpture of Daniel Chester French

being a stony soil to the sculptor's art, it yet possesses qualities to which the highest in that art may best appeal; it is the public which would choose the music of Handel or Elgar before that of Strauss or Offenbach, which will in plastic art prefer the deeper mood to that which is ephemeral. That is the public which the art of Daniel Chester French has claimed, has held for its own in his ideal figures and, in another way, in his portrait work; and it is of supreme importance to this wonderful nascent art of North America that he has been able to do so.

And with this *Mourning Victory*—erected (1910) in Sleepy Hollow to three victims of the Civil War—we are on the threshold of these later years of creative art which are the special theme of this notice. The *General Oglethorpe*—a tribute to the memory of one of the old Colonial Governors of Georgia—belongs to the same year; and to the two years following two beautiful ideal figures which are reproduced here—*Memory* (1911), a monument to Moorhall Field in Graceland Cemetery, Chicago, and the winged angel of the *Kinsley Memorial* (1912) in Woodland Cemetery at New York.

There followed the *Abraham Lincoln*, unveiled in Lincoln City, Nebraska, in September of 1912. Saint Gaudens, too, had presented Lincoln in his Chicago figure, being helped there in the setting by that brilliant architect Mr. Stanford White. It would be invidious to challenge comparison, but Mr. French gives us the very man

in the tense energy of a figure which, with bowed head and clasped hands, is yet alive with purpose, the purpose to save his country.

In the pedestal and setting of this figure Mr. French was assisted by the architect Henry Bacon,

as in his figures of *General Draper* (Milford, Mass., 1912), of *Earl Dodge, Emerson*, and the *Trask, Stuyvesant*, and *Longfellow Memorials*.

Earl Dodge, whose figure is reproduced under the title of *The Princeton Student*, was a very prominent member of his class at Princeton, and chiefly responsible for the organisation of the College Young Men's Christian Union. I understand that this organisation has been copied in other colleges with most beneficial results, one of the chief ideas being for the members of the senior classes to fraternise with the younger men.

The *Rutherford Stuyvesant Memorial*, in Tennessee marble, presides over the grave of Rutherford Stuyvesant in the cemetery at Alamuchy, New Jersey, where the great Stuyvesant estate is located; and the Trask Memorial is at Saratoga, on the site of the old Congress Hotel. Mr. French has said to me "This was a wonderful opportunity, because they gave us this entirely unimproved plot of ground and permitted Mr. Bacon, the architect, and Mr.



"THE PRINCETON STUDENT"  
(EARL DODGE MEMORIAL, PRINCETON, 1913)  
DANIEL C. FRENCH, SCULPTOR

Charles W. Leavitt, the landscape gardener, and myself, to treat it as we saw fit. I flatter myself that the result is a sufficient indication of this way of doing things. I do not know whether you know Mrs. Spencer Trask's writings,

## The Sculpture of Daniel Chester French



KINSLEY MEMORIAL, WOODLAND CEMETERY, NEW YORK

D. C. FRENCH, SCULPTOR ; HENRY BACON, ARCHITECT

but she is a remarkable woman, and it was she who suggested that I should make a statue representing *The Spirit of Life*. As she said, I had already made *The Angel of Death*, and why not the reverse, which was what her husband had stood for? Water flows from the bowl which the figure holds in her hand, and gushes from the rock beneath her feet. It is rare that a fountain has any water, but in this case there is an unlimited supply, and perfectly clear sparkling water at that."

*The Angel of Death*—to which Mr. French alludes here—is of course his famous shadowy form arresting the sculptor's hand in the Milmore Memorial at Boston; and the reader will find *The Spirit of Life* as well as its architectural and landscape setting at Saratoga Springs here illustrated. Personally I consider this figure of *Life* as one of the most beautiful imagined in the sculpture of our time. She is buoyant, she almost floats, and radiates vitality; and the setting compels the highest praise to Mr. Bacon and Mr. Leavitt.

This is an appreciation, not a catalogue, and

there are many works of interest which I have to pass by or merely indicate: the lovely adolescent girl guided by her "Alma Mater" in the group of Wellesley College, the *Longfellow Memorial* (Cambridge, Mass. 1914) with in relief behind it the line of figures from the poet's imaginings—Miles Standish, Sandalphon, Evangeline, Hiawatha—the *Genius of Creation*, brooding with outspread wings, while beneath are emergent the naked forms of youth and maid (Panama-Pacific Exposition, 1915), the noble seated figure of *Sculpture* of the same year for the St. Louis Art Museum.

In these last he has treated the human form with the same breadth and dignity as we have found in the Nubian Sleeper or the *Victory* of the Melvin Memorial. Life and Death—great ideas, great characters who stand in history for ideas—the splendid sense of beneficent life, or the sorrow for heroic death, these and such as these form the under-current of his inspiration: such an inspiration as could do justice (if any could) to the issues and silent wounds of this fateful war.





“OUR EVENING ART CLASSES HAVE COMMENCED”  
*Mr. X (our dear Professor, who always puts things so tellingly): “In conclusion, I can only repeat what I said last term—It’s all light and shade, ladies—whether you’re painting a battle piece, a bunch of grapes, or a child in prayer.”*  
*(By special permission of the Proprietors of PUNCH)*

DRAWN BY F. H. TOWNSEND

## The Black and White Work of F. H. Townsend

### THE BLACK AND WHITE WORK OF F. H. TOWNSEND. BY MALCOLM C. SALAMAN.

ALTHOUGH "Punch" is proverbially never as good as it was, it nevertheless contrives to go on week by week through the years and the decades amusing the world, and frequently making it think as well as laugh; for still its cartoons can thrill the Empire and cause the Nations to ponder, still with a pictorial joke or satire it can flutter our social dovescotes and titillate the continents. The fact is, "Punch" has created its own art standard, and year in, year out, this is maintained by the collective loyalty, as well as the individual talents, of its artists. It has been thought, of course, that the great "Punch" artists of the past would be irreplaceable, that without Charles Keene's great art the standard must inevitably be lowered; that without du Maurier the social satire could never again shoot the flying folly with the same brilliant effect; that without John Tenniel the cartoon could no more move the nation's heart and conscience. But then, had it not been earlier said that with John Leech the humour of "Punch" had departed? With its happy adaptability to the changing times, however, "Punch" always finds the artists it needs and

deserves; and who shall say that, in the hands of its present brilliant band of draughtsmen, the "Punch" cartoon is less telling than it was in the days so dear to the *laudator temporis acti*, that the pictorial humour is less laughable, the social satire less keen, the spirit of gay pleasantry less persuasive?

Among these graphic artists who are keeping up, with such unfailing humour and vivacity, the reputation of our venerable, yet ever youthful, contemporary, Mr. F. H. Townsend has occupied for the last eleven years a position of peculiar influence and importance, that of art-editor—a position, moreover, which is unique in the traditions of the journal. For it was not till Mr. Townsend was invited to join the famous "Punch" Table in 1905, after having been a regular and popular contributor for nine years, that it was decided to place the editing of the pictorial side of the journal in the hands of a practical artist. Mr. Townsend, therefore, is the first art-editor of "Punch," as distinct from "the Editor," and perhaps the sustained excellence of draughtsmanship and the refined pictorial humour which one finds invariably in the pages of "Punch" owe not a little to his sympathetic influence. A better choice could hardly have been made; for Mr. Townsend is himself a fine draughtsman, with a keen vision for the transient effect of physical



DRAWING FOR "PUNCH" (1896)

BY F. H. TOWNSEND

A great-granddaughter of Fielding has revised "Tom Jones" for home perusal (Daily Paper).  
If the descendants of other last-century novelists show the same enterprise we shall have nursery scenes as above.

(By special permission of the Proprietors of PUNCH)

## *The Black and White Work of F. H. Townsend*

action, and the momentary expression of character, as well as an intuitive grasp of type, controlled withal by a buoyant sense of humour, and a just feeling for pictorial essentials.

It was in the year 1887 that this now distinguished black-and-white artist first swam into my ken. Aided and abetted by the graphic humours of Bernard Partridge, Dudley Hardy, G. P. Jacob Hood, and others, I was editing, for Mr.—now Sir William—Lever, a little weekly illustrated journal designed to let sunlight into the homes of the million, and of course I was on the look-out for recruits of talent. Happening to meet Oscar Wilde one day, he spoke to me of a clever student of the Lambeth School of Art who was illustrating stories of his—"Lord Arthur Savile's Crime" and "The Canterville Ghost"—appearing in the "Court and Society Review"; and a few days later the editor of that journal, my friend Phil Robinson, the brilliant war correspondent and most delightful and original of writers on natural history, sent young Townsend to me with a letter of introduction. Nineteen years of age, and still in the schools, he was already earning something of a livelihood by making comic drawings for one or two very popular periodicals, while, besides the Oscar Wilde stories, he was illustrating Phil Robinson's vivid records of war experience and travel adventure, "As told to the Savages." At once I saw that the bright engaging youth had the true illustrator's happy adaptability of intuition, with a facile grace and freedom of draughtsmanship, and during the months that "Sunlight" ran its merry course its pages were brightened by Townsend's drawings, the social scene, the humorous incident, and the romantic illustration. From the first his versatility was in evidence, and when one looks at those drawings done just twenty-nine years ago, comparing them with his work of to-day, one may see how the boy was father to the man; the constructive pictorial sense was there from the earliest, only simplifying with development; the vivacity of

draughtsmanship too, only finding easier, bolder expression.

Mr. Townsend was at the Lambeth School of Art from 1885 to 1889, and his friend and fellow-student Mr. A. J. Finberg, in a recent number of *THE STUDIO*, gave us a jolly glimpse into the school during that period, when there was a notable little group of genuine students there, all inspired by a real delight in art, and all destined to achieve fame. Charles Ricketts, Charles H. Shannon, Raven Hill, F. W. Pomeroy, T. Sturge Moore, these made a stimulating company to work among. But this stimulus was not immediately forthcoming. The Antique Class, then under the able direction of Mr. William Llewellyn, had to be gone through, but the monotony of the routine work with the stump bored the young student, eager to tackle the vital aspects of nature. However, he joined the wood-engraving class at the City and Guilds of London Institute, Kennington Park Road, and this proved his artistic salvation. Not that in wood-engraving Townsend found his métier any more than did John Leech or Fred Walker, Birket Foster, Walter Crane, or Harry Furniss; but in that class, directed by Roberts of the "Graphic," were also studying Ricketts, Shannon, and Raven Hill, and later Sturge Moore; and through the friendly influence of Ricketts and Reginald Savage, Townsend was admitted to the Lambeth life-class—then held in the same building



DRAWING FOR CHELSEA ARTS CLUB FANCY BALL PROGRAMME, BY F. H. TOWNSEND





*(By permission of the Syndics of  
the Cambridge University Press)*

ILLUSTRATION TO SKEAT'S "FABLES AND  
FOLK TALES FROM AN EASTERN FOREST"  
BY F. H. TOWNSEND

## *The Black and White Work of F. H. Townsend*

—two years before the time required by the routine of the school. For a few months he worked upon the wood, copying with the graver a drawing of du Maurier's, but this taxed his patience sorely, while the life-class was the Mecca of his artistic studentship. He gave up reproductive wood-engraving, feeling that it offered him no field for expression, and devoted himself with enthusiasm to the study of the human form. In the life-class he was happy, and when he was not at work in it he would wander about London, together with Mr. Finberg, sketching the life and character that met his view at every turn. All sorts and conditions of men, women, and children he would draw, and every accessible phase of life, with its humours or its pathos. So he widened his range of vision, keeping his eye constantly alert for the pictorial aspects of everyday life. And this practice of ubiquitous sketching as a student has proved of incalculable value to his career as a pictorial journalist and book-illustrator.

The work Mr. Townsend did in the now forgotten "Sunlight" led to his prompt engagement by the "Lady's Pictorial" and the "Illustrated London News," and his career may be said to have been fairly started, for, though he continued his studies a further two years at the Lambeth Art School, his drawing-pen was thenceforward constantly and variously busy. And his temperamental gaiety, with his cheerful, healthy outlook on life, and the ready versatility of his talent, seemed always to invest his work with the grace of enjoyment. His industry was unflagging, but, although most of the brighter picture periodicals welcomed him to their pages, and many commissions for book illustrations were forthcoming from the publishers, his ambition was to work for "Punch." The comic drawings he did for "Judy" and "Pick-me-up" were doubtless stepping-stones to this, and it was a proud day for the young artist when, in 1896, his first "Punch" drawing appeared. We reproduce this here (p. 27), not merely for the sentimental reason that



DRAWING FOR "PUNCH" (1908)

BY F. H. TOWNSEND

"Whit way hae ye gi'en ower smokin', Donal'?"

"Weel, I find it's no a pleasure. A buddy's ain tabaccy, ye ken, costs ower muckle, and if ye're smokin' another buddy's, ye hae to ram yer pipe sae tight it'll no draw."

*(By special permission of the Proprietors of PUNCH)*



*The Black and White Work of F. H. Townsend*



"IF THEY HAD LIVED IN THE DAYS OF GOOD KING GEORGE!"

DRAWN BY F. H. TOWNSEND

Mr. William Shakespeare dictates two plays and a sonnet simultaneously.

(Tableau arranged by the Express Typewriting Bureau.)



"MORE FREEDOM!"

DRAWN BY F. H. TOWNSEND

A Teachers' Association paper threatens, among other things, "to place a child in an atmosphere where there are no restraints—where he can move freely about the schoolroom—where the teacher is essentially a passive agent—and where there is no punishment."

(By special permission of the Proprietors of PUNCH.)

## *The Black and White Work of F. H. Townsend*

it was his first, and so auspicated his distinguished connection with the world-famed comic journal, but because it shows that from the start his humorous drawing was in the true "Punch" tradition of elegance and refinement, while yet quite his own. The three little girls, with their black-stockinged legs and uniform print dresses, sitting in a row on the sofa, avidly reading the eighteenth-century novelists, are pictorially conceived with happily original effect, and the elusive something is here that constitutes the quality of charm which is seldom absent from Mr. Townsend's work, no matter what may be the subject.

As we look over the examples reproduced here, we may see that this charm is not merely a deliberate artistic quality, but a natural reflection of the artist's joyous way of looking at things, that makes for happy observation and spontaneity of record. Look, for instance, in the drawing called *Our Evening Art Classes have commenced*, at the absurdly characteristic gesture and pose of the "dear professor" as he makes his fatuous statement, and then see with what charming naturalness the varied

listening attitudes of the typical lady art-students have been recorded. Here everything is as circumstantially expressive and true to type as in the drawing, of later date, *Unrest in the Near East*, where the artist shows himself equally at home with his humours of Cockney coster character and circumstance. This vivid presentation of character, without the exaggeration of caricature, is always a notable feature in Mr. Townsend's illustration of comic incident, and you will find humour not merely in the legend but inherent in the drawing itself. See it in the beaming self-content of the woman, subject to fits, in the railway carriage, and the horror of her fellow-traveller. See it in the expressions of the Shakespeare-bored playgoers in the theatre-box, and of the two Scotch cronies discussing the financial philosophy of smoking. Does it need any legend to point the joke of the lady's hat with monstrous feathers, or of Shakespeare dictating to the three typists?

The vivacity of invention with which Mr. Townsend can illustrate the comic side of a serious proposition is delightfully shown in the



"NON-STOP"

*Cheery Passenger on Portsmouth Express:* "Well, I must say it's a grite relief to me to 'ave a gentleman in the carriage. It's twice now I've 'ad a fit in a tunnel."

(By special permission of the Proprietors of PUNCH)

DRAWN BY F. H. TOWNSEND



(By special permission of the  
Proprietors of PUNCH)

TRUE APPRECIATION (overheard at the Theatre)  
*Mrs. Parvenu* : "I don't know that I'm exactly  
gone on Shakespearean plays." (*Mr. P.* agrees.)

DRAWN BY F. H. TOWNSEND

## *The Black and White Work of F. H. Townsend*

school-room scene according to the novel theory of less restraint and more freedom in the training of children. With his faculty of retaining sympathy with the pranks and joys of the young, he revels in drawing children, and he is always happy with them. Isn't that group of the boy kicking up the inkstand at the other on the desk, with the little girl standing by in admiring glee, simply delicious? It is this charming and joyous sympathy in the picturing of children which made Mr. Townsend's illustrations to Kipling's "Brushwood Boy" so completely in harmony with the book. His sympathies and interests are indeed wide in their range. In the pages of "Punch" this is constantly seen, for one week we may laugh at some humorous incident of the golf-links, the cricket-field, or the drill-ground (Mr. Townsend is an ardent devotee of all three), and the next the world may thrill at some cartoon instinct with fine human emotion or keen convincing satire. And the remarkable extent of his pictorial versatility is evident in many books of diverse character. Our reproductions include an illustration to W. Skeat's "Fables and Folk-Tales from an Eastern Forest," a volume in which one sees that Townsend's graphic imagination in the depicting of

strange creatures of the wilds is as remarkable in its suggestive truth as his drawing of the more familiar animals. An expert fencer himself, Mr. Townsend is the representative British draughtsman of the art of swordsmanship, as may be seen in the extraordinarily spontaneous illustrations to the English version of Baron de Bazancourt's "Secrets de l'Épée." But a mere mention of some of the authors whose books he has illustrated would be enough to show what a wide field his pencil has covered.

Mr. Townsend, with all his success and popularity, has never lost the spirit and zest of the student, and two or three years ago he determined to learn etching. Sir Frank Short gladly took him into his engraving school at South Kensington, and very quickly Mr. Townsend found his way upon the copper, and produced etchings which gained his election to the Associateship of the Royal Society of Painter Etchers. One of these is reproduced on p. 37—a portrait of charm, though, as one looks at it, one cannot forget that the etcher is, first and foremost, an accomplished artist in pen and ink. That he may yet prove, if he wills it, an accomplished artist also with the line of the essential etcher is quite within the bounds of probability.



THE INCREASING DEPRAVITY OF WOMAN. ANOTHER IMPUDENT CASE OF "KLEPTOMANIA" IN BROAD DAYLIGHT  
(By special permission of the Proprietors of PUNCH)  
DRAWN BY F. H. TOWNSEND





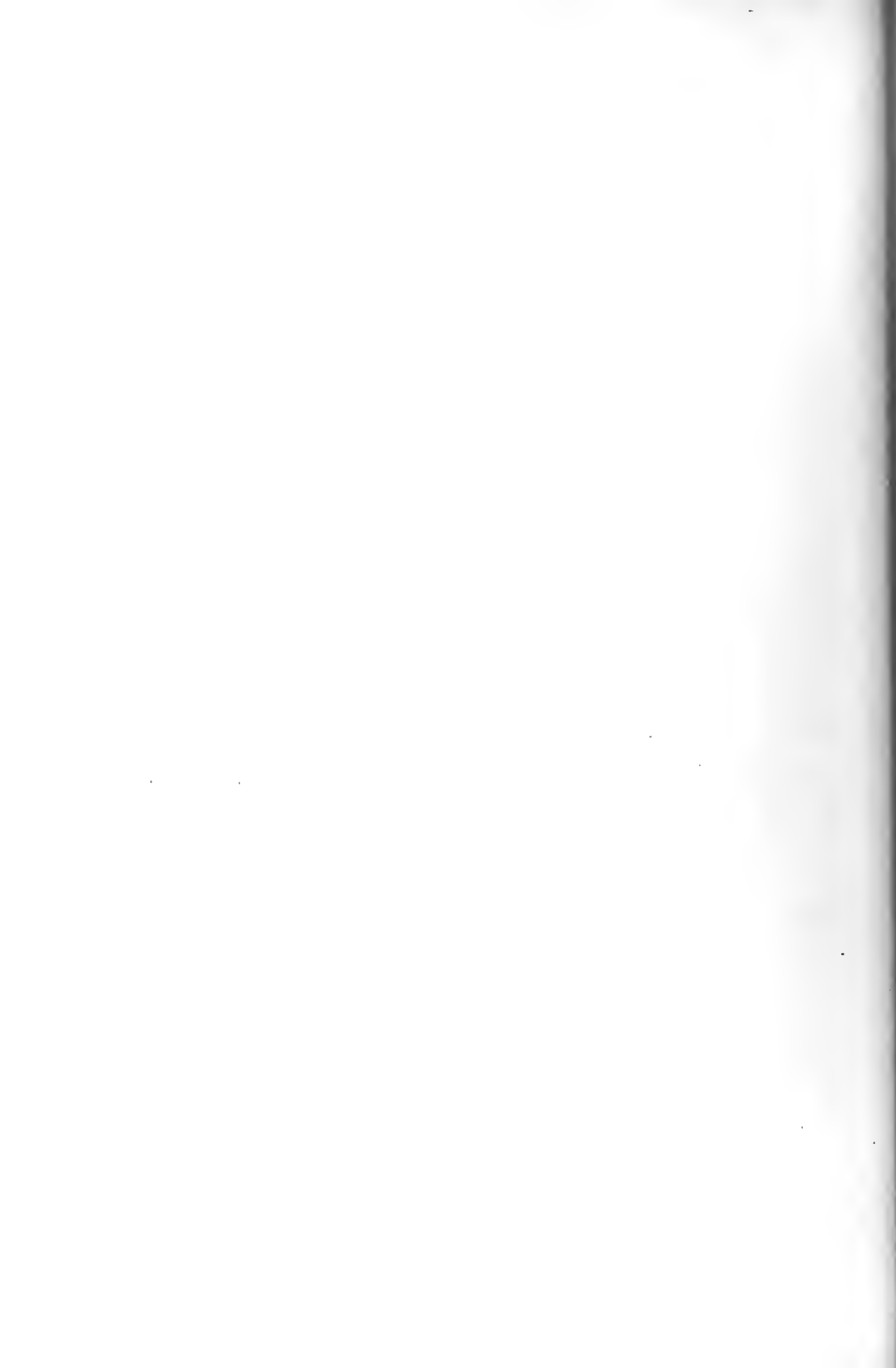
"UNREST IN THE NEAR EAST"

"Look 'ere, Liza Mullins. Did you say as I'd collared the tanner you lost?"

"Nothink of the kind! Wot I said was as I'd 'ave found it if you 'adn't 'elped me to look for it."

(By special permission of the Proprietors of PUNCH)

DRAWN BY F. H. TOWNSEND





"PORTRAIT." FROM AN ETCHING  
BY F. H. TOWNSEND, A.R.E.

## THE ROYAL ACADEMY EXHIBITION, 1916.

SINCE the war began British Art has certainly had more than its fair share of trouble and discouragement. In a time of national stress, when all the ordinary conditions of existence have undergone a complete change, it was only to be expected that the art worker should have to suffer an upset in his affairs and should have to struggle against a series of unexpected difficulties—he could scarcely hope to escape when the whole community is affected. But during the last few months his inevitable disabilities have been added to by want of consideration on the part of the public. Art, to put it frankly, has been unfairly neglected—it has been ignored to a great extent by the press and forgotten by a large section of the people; its real and serious claims to support have received scanty attention and the need for special measures to maintain it in a condition of vigorous vitality has been insufficiently appreciated.

Yet the Academy exhibition this year—and the fact must be recorded to the credit of the artists of this country—shows no falling off either in sincerity of intention or strength of achievement. Indeed, there is perceptible in the collection brought together a definite stiffening of effort and an actual improvement in the quality of the contributions. Instead of being disheartened by the experiences of the past year our artists have increased their determination to do justice to themselves and to prove themselves able to rise to the occasion. They have, in time of war, given us an exhibition which is more dignified, more serious, and more impressive, than any of those which have been seen at Burlington House for some years past.

And this result has been attained, not by an increase in the number of works which stand strikingly above the general average of accomplishment but by an all-round improvement in the rank and file of the contributions. Men who have done consistently good work in the past have raised their standard, painters who have been inclined to be a little too freakish and experimental in their practice have found themselves and steadied down, artists who have pursued the commonplace too persistently have discovered better sources of inspiration. A sturdier sense of responsibility has been developed, and consciously or unconsciously the art world seems to have arrayed itself for a keen struggle against the adverse influences by which it is threatened.

It remains now to be seen whether the people in this country will recognise the new spirit by which our art is being stimulated and respond to its energy. Certainly, the Academy exhibition this year should set every sensible person thinking deeply, and should make everyone feel how strong is the claim of our art workers to sincere encouragement. Such a show, which draws its material from all parts of the country, sums up the attitude of the whole British school and enables us to judge from year to year what are the tendencies by which the artistic activity of the nation is being directed and whether we have to welcome progress or to deplore a falling off. When these tendencies are as sound and as hopeful as they seem to be this season the Academy exhibition can arouse very pleasurable emotions—is it too much to hope that it will excite also in the people who see it a feeling of gratitude to the artists who are facing troublous times with courage and devotion?

That there has been no increase in the number of “star” pictures exhibited at Burlington House has already been said, and that the exhibition depends for its interest less than usual upon the few exceptional performances which assert themselves at the expense of the rest of the collection. But there are, nevertheless, certain canvases which claim prior consideration on account of their unusual qualities of invention and execution. Among these, strangely enough, there is nothing by Mr. Sargent, who has so often in past years dominated the Academy by the sheer strength of his personality. He is represented only by a couple of decorative designs which have offered him little scope for the assertion of his amazing technical dexterity—they are interesting, unquestionably, but not supremely important. His place as a portrait painter has been taken by Mr. Orpen, whose rapidly maturing powers have never been better displayed; all his contributions have an arresting strength of characterisation and significance of brushwork, and all have an essentially individual quality of observation. The most consummate achievements of them all are the extraordinarily intimate portraits of *The Right Hon. the Earl of Spencer, K.G., G.C.V.O.*, and *James Laue, Esq.*, of “*The Scotsman*,” but the dainty picture of *Miss St. George* is in a different way hardly less convincing. By work of this order Mr. Orpen puts beyond dispute his right to rank among the great masters of our generation.

Another painter who more than maintains his justly high reputation is Mr. Charles Sims. His *Clio and the Children, 1915*, is a wonderful pictorial





"THE POULTERER'S SHOP"  
BY FRANK BRANGWYN, A.R.A.

## The Royal Academy Exhibition, 1916

exercise in which exacting difficulties have been met and triumphantly overcome, and his *Iris* is a singularly happy solution of a perplexingly subtle problem of tone and colour management. He shows a *Portrait* too which fascinates as much by its charm of treatment as by its striking originality of manner. Then there is Mr. Brangwyn, who after too long an absence from Burlington House makes a dramatic reappearance to remind us that as a decorative painter he is still without a rival. His large still-life group, *The Poulterer's Shop*—it has been bought by the Chantrey Fund trustees—shows to perfection his power as a colourist and craftsman, and his landscape, *In Provence*, and his allegorical composition, *Mater Dolorosa Belgica*, are well worthy to be associated with it.

Again, there are such notable canvases as Mr. Waterhouse's *The Decameron*, Mr. Greiffenhagen's *Pastoral*, Mr. Russell Flint's sombre and effective *Mothers of Heroes*, Mr. Tom Mostyn's gorgeous colour fantasy *The Golden Island*, and Mr. Richard Jack's vigorous scene from the history of the moment, *The Return to the Front*; and there is a very cleverly painted camp subject *Before the Dawn*—soldiers round a fire—by Mr. Fred Roe. Mr. Edgar Bundy's domestic drama *The Doctor Forbids* is one of his most robust performances; Mr. Byam Shaw's wonderful composition *The Arrested Spear* is the most ambitious and successful effort he has made for some while, and Mr. H. Watson's picture *The Spirit of Youth*, gracefully arranged and admirably painted, marks a very real advance in his practice.

Other figure pictures which claim attention are Mr. Clausen's *Youth Mourning*, Mr. St. George Hare's *The Angels of God*, Mr. Anning Bell's vivacious *Spring Revel*, Sir W. B. Richmond's *Sleep*, Mr. Hacker's *Abundance*, Mr. Borough Johnson's *Belgian Refugees*, Mr. James Clark's *The Fête*, and the two delightful colour arrangements, *Frances* and *Poppies*, by Mr. Melton Fisher.

Among the landscape painters Mr. Arnesby Brown is, as usual, deservedly prominent. He shows no large picture this year, but his four small canvases *September Morning*, *The Church on the Hill*, *View of Great Yarmouth*, and *The Estuary*, have in a high degree those qualities which have always given distinction to his work. Mr. David Murray is at his best in his broad and expressive landscape *Scenting the Summer Air*. Mr. D. Y. Cameron's exquisite draughtsmanship and subtle perception of tone are seen to the fullest advantage in his *April*, and Mr. Hughes-Stanton's vigorous methods are excellently illus-

trated in a series of contributions, the best of which is the very convincing *Sunlight on the Sea*. Of great interest, too, are Sir E. A. Waterlow's *The Mantle of Winter*, Mr. R. Vicat Cole's *The Trysting Pool*, Mr. Bertram Priestman's *Waters of Washburn and Wharfe*, Mr. H. Knight's *Dozmare Pool*, Mr. Coutts Michie's impressive *Winter in Surrey*, Mr. Leslie Thomson's *Over the Sea to Skye*, Mr. Gwelo Goodman's tragic *Winter*, Mr. R. W. Allan's *By the Open Sea*, Mr. James Henry's *Gathering Clouds*, Mr. Albert Goodwin's *Canterbury and Durham*, Mr. Tom Robertson's *Holme Bridge, Bakewell*, and the brilliant *Joie de Vivre* by Mr. A. J. Black.

The portraits are, as a whole, well worthy to maintain the tradition of the British school, and a long list could be made of those which make special claim for attention. Mr. Lavery has painted the Lord Mayor with appropriate strength and dignity, and Mr. Harold Speed the King of the Belgians with a happy combination of symbolism and reality; and Mr. Llewellyn, Mr. Hacker, Mr. George Henry, Mr. Richard Jack, Mr. Fiddes Watt, and Mr. Bundy are all admirably represented. Mr. J. J. Shannon's *Miss Isabel Burrell* is most attractive, and Mr. Charles Shannon's portrait study, *The Lady with the Amethyst*—another Chantrey Fund purchase—is an acceptable example of his work. As paintings of children Mr. Herbert Draper's *Little June*, Mr. Ralph Peacock's *Betsy, Daughter of Baron Profumo*, and Professor Moira's family group are all interesting. Other pictures which must not be overlooked are the two animal paintings by Mr. Arthur Wardle, the interiors by Mr. Van der Weyden and Mr. E. Townsend, and the clever little sketch of *Lord Byron's Palace, Venice*, by Mr. Ludovici.

There is, too, much to see in the two sculpture galleries. The large *Titanic Memorial*, by Sir Thomas Brock, the colossal equestrian statue of King Edward by Sir W. Goscombe John, the wonderful bust of Lord Roberts by Mr. W. R. Colton, the statues of King George by Mr. Mackennal and of Queen Mary by Sir George Frampton, and Mr. Thornycroft's group *The Kiss*, which is the third purchase of the Chantrey Fund trustees, are prominent works; Sir George Frampton's bust of Nurse Cavell, apart from its personal interest, is a fine example of the sculptor's art; and there are other things by Mr. Drury, Mr. Pomeroy, Mr. Reynolds-Stephens, Mr. Nicholson Babb, Mr. Derwent Wood, Mr. H. Pegram, and Mr. Gilbert Bayes, which prove the sculptors to be quite as zealous as the painters in their support of British art.



"NURSE CAVELL." PLASTER  
BY SIR GEORGE FRAMPTON, R.A.



"JAMES LAW, ESQ., OF  
'THE SCOTSMAN.'" BY  
WILLIAM ORPEN, A.R.A.



"MISS ISABEL BURRELL"  
BY J. J. SHANNON, R.A.



"APRIL." BY D. Y. CAMERON, A.R.A.



"CLIO AND THE CHILDREN, 1915"  
BY CHARLES SIMS, R.A.





"IN PROVENCE." BY  
FRANK BRANGWYN, A.R.A.





"MISS ST. GEORGE." BY  
WILLIAM ORPEN, A.R.A.



"MRS. BUCKLEY." BY  
ARTHUR HACKER, R.A.



"THE LADY WITH THE AMETHYST"  
BY CHARLES SHANNON, A.R.A.



"VIEW OF GREAT YARMOUTH"  
BY ARNESBY BROWN, R.A.

## Studio-Talk

### STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—The attitude of the State towards art in this country has never erred on the side of generosity, and is in marked contrast to the friendly encouragement which the arts in general receive from the governments of Continental nations. But in spite of this frigid indifference very few people thought when the Chancellor of the Exchequer announced his intention to levy a tax on entertainments that art exhibitions were to be put on the same footing as the so-called "picture palaces," football matches, and other amusements of the popular kind, and called upon to contribute revenue to the State. Naturally the proposal excited strong opposition on the part of the various bodies affected, but unfortunately the vigorous protest organised by the Council of the Imperial Arts League, and supported by the Presidents of all the leading academies and societies, failed to make

an impression on the Chancellor. When the Act for the early closing of shops came into force some two or three years ago, art exhibitions were held to be subject to its provisions, and certainly there is a good deal more to be said for putting them in the category of "shops" than for grouping them with kinemas and boxing bouts, since the most important object for which an art exhibition is held is to effect a sale of the works exhibited. Of all professions art has suffered most by the war, and recognition of this fact should have secured the exemption demanded by its representatives, especially as the amount of revenue which will flow to the Exchequer from art exhibitions is likely to be very small and indeed insignificant as compared with that yielded by the popular resorts.

The Spring Exhibition of the International Society of Sculptors, Painters, and Gravers now being held at the Grosvenor Gallery is through force of circumstances almost entirely national, like

the other exhibitions of the society since the outbreak of war, the only foreign artist represented, apart from two with Japanese names, being a Belgian painter, M. Leon de Smet. At the Spring exhibition of last year a series of delightful pastels by that doyen of Belgian landscape painters, Emile Claus, added materially to the interest of the show, but there is nothing of his in the current display. If in this assemblage of paintings, drawings, and prints—the sculpture, in spite of the prominence given to plastic art in the Society's title, consists of only about half a dozen items—it is difficult to single out any work as of superlative importance, there is yet much that does credit to the reputation which the Society enjoys. Portraits such as Mr. A. McEvoy's *Hon. Mrs. Cecil Baring*, Mr. John Lavery's *Lady Ursula Grosvenor*, Mr. Gerald Kelly's *Lady Evelyn Farquhar*, Mr. William Nicholson's *Symons Jeune, Esq.*, and *Col. Stuart-Wortley*, Mr. Charles Shannon's *Lady in a Fur Coat*, and Mr. William Strang's *Cynthia King Farlow*, each different from the rest in its technical methods, lift this exhibition far above the commonplace. Mr. Nicholson's *The Hundred Jugs* is a veritable tour



"BETSY, DAUGHTER OF BARON PROFUMO."  
(Royal Academy)

BY RALPH PEACOCK

## Studio-Talk

*de force* in still-life painting, though at first sight a little disconcerting. Mr. Pryde's *The Shrine*, in which the figure of Christ, carved in stone and standing on a pedestal, soars high above the people grouped around the base, is bold in design, and if, like so many of his paintings, of a theatrical character, is theatrical in a deeper sense than the term usually implies. The pictures of Mr. Munings, such as *St. Buryan Races* and *At a Hunt Steeplechase Meeting*, impart a note of hilarity to the show, while next door to one of them Sergt. Alfred Withers presents a vision of idyllic calm in *The Minister's Garden*. There are some excellent examples of flower painting by Mr. W. B. E. Ranken and Mr. Davis Richter, and a fine costume study by Mr. Francis Newbery called *The Spanish Shawl*. Mr. G. W. Lambert, Mr. Will Ashton, and Mr. H. S. Power, all three of them Australians, are well represented, and Mr. Lambert, besides some capital portraits in oil, shows a number of lead-pencil portraits of great interest. Among other paintings which give strength to the exhibition are Mr. Howard Somerville's *Eileen*, Mr. James Quinn's *Mois d'Avril*, Mr. Lamorna Birch's *The White House: Lamorna*, Mr. Moffat Lindner's *Dordrecht from the River Maas*, Mr. Ludovici's *Portrait of Madame Peake, in Crinoline*, and Mr. Talmage's *The Studio Window*. As usual there is an interesting collection of work in other mediums, such as water-colour, pastel, tempera, etching, etc.

Our record of this season's exhibitions would be incomplete without reference to one which for several days attracted a large throng of people to the premises of the Dominion of New Zealand in the Strand, where was displayed a series of water-colours and pencil sketches of Gallipoli by Sapper Moore-Jones, an artist member of the "Anzac" force whose glorious deeds in that unfortunate campaign will never be forgotten. Mr. Moore-Jones's water-colours showed a facile command of the medium, and while keeping the human element subordinate convincingly rendered the stern, rugged character of the country in which the military operations were carried on. Another artist-soldier from the

Antipodes who has contributed to London exhibitions this season is Signaller Silas Ellis, attached to the Australian Imperial Force, whose pen-and-ink sketches from the same field of operations were to be seen at the Fine Art Society's Galleries; though these were both fewer in number and more fragmentary in character, they were interesting as the impression of an artist who had seen and felt the grim realities of the historic landing at Anzac. And then at the Goupil Gallery there was on view a large painting, with a number of the sketches made for it, by a Chelsea artist whose name is more familiar to our readers—Mr. Eric H. Kennington, a private in "The Kensingtons," whose valour has earned for them the name of "The Glorious 13th." The picture, exhibited in aid of the "Star and Garter" Building Fund, shows a group of these brave fellows, with the artist himself among them, just as they have left the trenches at Laventie after four days of almost inconceivable hardship, and is another touching reminder of the sacrifices made ungrudgingly by our countrymen on behalf of the nation.



"DESIGN FOR A COT." WOODCUT BY GEORGE ATKINSON, A.R.H.A.  
(Black and White Artists' Society, Dublin)



"SNOW" (DESIGN FOR WOODCUT) BY J. CRAMPTON WALKER  
(Black and White Artists' Society, Dublin)

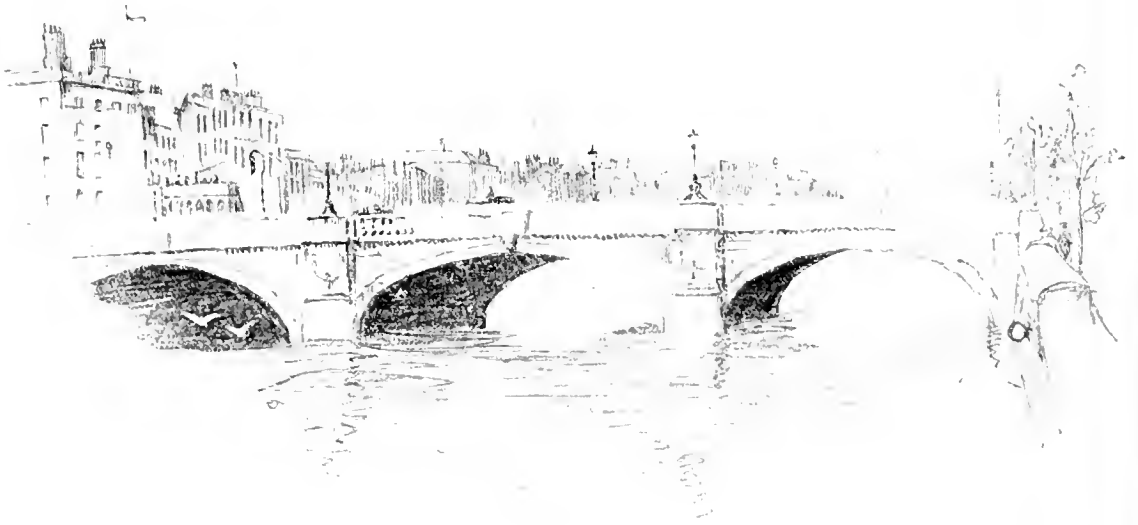
works to suggest the revolution in painting brought about by the Impressionists, and they had not even the brilliance and precision that distinguished the best work of the painters of an earlier day. These strictures do not apply to the works shown by, amongst others, Mr. G. W. Lambert, Mr. David Muirhead, Mr. Henry Fullwood, Mr. Moffat Lindner, and Mr. Ambrose McEvoy. The last named showed a portrait of a little girl, *Anna*, exhibited if we mistake not at last year's

DUBLIN. — The annual exhibition of the Royal Hibernian Academy\* was of average excellence, so far as the work of the Irish painters and sculptors represented is concerned, though one missed the work of Mr. William Orpen, whose resignation of membership is a serious loss to the institution. The works by outside contributors, on the other hand, were less interesting than usual, and one is tempted to speculate as to the motives which influenced the selection committee with regard to some of the inclusions. Dull subject pictures and still duller landscapes by painters of mid-Victorian tendencies are of no value in the only important Dublin exhibition at which the Irish student is afforded an opportunity of studying contemporary painting. There was little or nothing in many of these imported



"THE OLD CAR-DRIVER"  
DESIGN FOR A BROADSIDE (CUALA PRESS) BY JACK B. YEATS  
(Black and White Artists' Society, Dublin)

\* This report of the R.H.A. exhibition was written just before the outbreak of the Rebellion and the destruction by fire of the Academy building and its entire contents. Our correspondent had arranged for several of the exhibits to be photographed for us before Easter, but difficulties arose at the last moment and this intention could not be carried out. — EDITOR.



"O'CONNELL BRIDGE, DUBLIN"

PENCIL DRAWING BY M. K. HUGHES, A.R.E.

International, which was exquisite in its sense of tone and values, and the intimate delicacy of observation conveyed. Amongst the Irish Academicians Mr. W. T. Leech and Mr. Gerald Kelly are both distinguished by their sincere and vital

work. The former exhibited a portrait of Professor H. Brougham Leech remarkable for its intensity of expression; and in another manner a radiant impression of *The Bathing Beach at Concarneau*, delightful in its fluent continuity of line and colour.

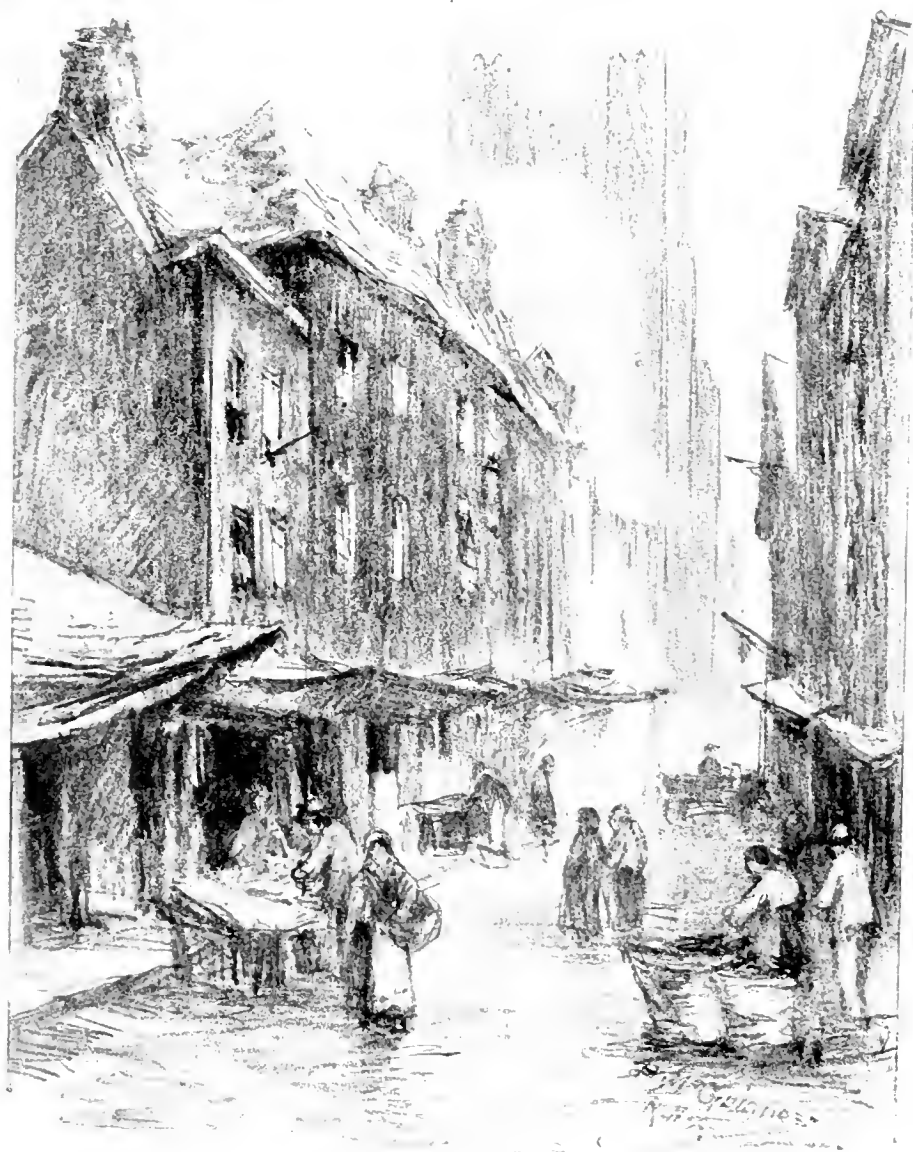


"WHITWORTH BRIDGE, DUBLIN"

PENCIL DRAWING BY M. K. HUGHES, A.R.E.

(Black and White Artists' Society, Dublin)





*(Black and White Artists'  
Society, Dublin)*

"AN OLD STREET IN DUBLIN"  
PENCIL DRAWING BY  
BINGHAM McGUINNESS, R.H.A.

## Studio-Talk

Mr. Gerald Kelly's instinctive draughtsmanship and fine sense of design were shown in a marked degree in his portrait of a girl, *La Cravate Noire*, as well as in his Eastern landscape and portraits.

The portraits were, indeed, the strongest feature in the exhibition. Of those by the President the most successful was the sketch portrait of General Hickie, which showed direct observation and freedom of touch; Miss Sarah Purser's serene portrait of Miss Maire O'Neill as *Deirdre* had an intimate emotional appeal: Mr. Slater's portraits were vital and accomplished, especially his *Man in Green*, a brilliant study of effects of light. Mr. J. J. Shannon was less satisfactory than usual in his portrait of Lady Wimborne and her son; it contained some fine passages and exhibited the feeling for colour always present in this painter's work, but was marred by a certain slackness of handling and a regrettable tendency to indulge in easy effects. Mr. Lavery, on the other hand, was represented by one of the most beautiful of his open-air studies, *Girls in Sunlight*, painted on the beach at Tangier. Good portraits were also shown by Miss Clare Marsh, Mrs. Clarke, Miss Florence Baker

and Miss B. Elvery; that of a child by the last named was delightfully fresh and attractive.

Amongst the Irish landscape painters Mr. N. Hone, Mr. MacIlwaine, Miss Estella Solomons and Miss Hamilton all showed interesting work; a small study of trees by Miss Sarah Purser was remarkable for its technical certainty and delicacy of vision. Mr. R. C. Orpen's water-colour studies of still life have become a feature of these exhibitions, and his work this year in this *genre* was in advance of anything he has yet done. Mr. Jack Yeats was seen at his best in his vivacious Irish studies *The Donkey Show* and *The Turning-Post in the Tide*. In the sculpture section the most important exhibit was Mr. Oliver Sheppard's bust of Mr. George Russell (A. E.), a fine and dignified work, intensely modern in feeling.

The third exhibition of the Black and White Artists' Society of Ireland shows a distinct advance on that of last year both in the standard and variety of the work. Mr. J. Crampton Walker, the energetic Hon. Secretary of the Society, to whom much of the success of these exhibitions is due,



"THE EXAMINATION HALL, TRINITY COLLEGE, DUBLIN"

ETCHING BY M. K. HUGHES, A.R.E.

(Black and White Artists' Society, Dublin)



*(Black and White Artists'  
Society, Dublin)*

"THE CHURCH OF ST. ANDREW, DUBLIN"  
ETCHING BY GEORGE ATKINSON, A.R.H.A.

## Studio-Talk

has succeeded in bringing together a representative collection of prints and drawings, which afford a striking demonstration of the interest now being taken in Dublin in black-and-white work. Mr. Crampton Walker's design for a woodcut *Snore* (reproduced on p. 55) shows a sense of rhythm and pattern and much vivacity of expression, and his charcoal study *The Falls of Tummel* is full of light and atmosphere. Mr. George Atkins on's powers as an etcher are admirably displayed in *The Devil's Bridge, Settignano*. He also exhibits some delicate pencil studies and a charming woodcut *Design for a Cot*, one of a series of designs for a set of cottage furniture now being carried out in the Irish technical schools. Mr. Jack Yeats's virile line is seen in his set of original drawings for a broadside; *The Canvas Man* and *The Old Car-driver* are especially effective in their strong feeling for characterisation. The old streets and bridges of Dublin have attracted several of the exhibitors, amongst them Miss Myra Hughes, an accomplished etcher, and Mr. B. McGuinness, who shows a pleasant drawing of a picturesque old street, with its stalls and open market, and the tower of St. Patrick's Cathedral in the distance. This street has since been re-built, and altered out of all recognition. Amongst the other exhibitors are Mr. Gerald Wakeman, whose pen-and-ink drawings are full of vitality and feeling for the expressive quality of line; Miss Estella Solomons, whose sandground etching *Near Dublin* is very delicate in treatment; Lieut. Robert Gibbings, whose woodcut *The Retreat from Serbia* is strong and original in design; and Miss Dorothy Cox, who shows a good charcoal drawing *Sheep in the Rain*. E. D.

**E**DINBURGH.—Among the younger Scottish painters Mr. Charles H. Mackie occupies an outstanding position as a colourist. Fertile in ideas, he is attached to no school of painting, but has worked out the problems of colour and composition for himself since his emergence from the student days. No thinker can discard the heritage of the ages, and Mr. Mackie would be the last man of whom that could be said, but on the other hand no one who aspires to express his ideas, either in literature, music, painting, or sculpture, can suffer any convention or academic canon to circumscribe the mode in which he feels that he can most fully express himself. Mr. Mackie in his earlier work may have given colour to the suggestion that



"SHEEP IN THE RAIN"

CHARCOAL DRAWING BY DOROTHY COX

(Black and White Artists' Society, Dublin)



THE NUT GATHERERS. BY  
CHARLES H. MACKIE. A R S A



## Studio-Talk

construction, as the term is generally understood, played but a small part in his scheme of things, but then he was only feeling his way towards that fuller expression which he has now attained and which in his later work has been manifested in many notable instances. He has convincingly demonstrated the value of form and the expressiveness of line.

Most fully, perhaps, has he revealed his ideas in that wonderful series of Italian landscapes that of late have engrossed so much of his time. It was no easy task to attempt to present Venice or Rome in any new aspect. Generation after generation of painters has studied in Venice and tried to say something about it till one might well conclude that there was nothing new to be said. Yet those who have seen Mr. Mackie's paintings of Venice by night must have realised that here was the expression of an original mind, of one who sees beneath the surface of things and has the ability to impress others so that his conception remains in their mind as something vital and living. Architecturally it was the old Venice one saw, the city

of splendid palaces, and yet on these historic piazzas the life is that of to-day. But to-day as in the long past yesterdays there is the same mystery and beauty in the night, and in the realisation of this basic unity of past and present Mr. Mackie found his justification.

Because of the large part that colour plays as a component part of his composition Mr. Mackie's work is not very effectively translated in monochrome, but the reproduction of *The Nut Gatherers*, which appears in this issue, conveys very clearly his general scheme of work. It is a Roman landscape, and from the blue of the distant lake to the warm hues of the foreground there is a rich and varied progression of colour harmonies built, as all symphonic poems must be, on sound constructional lines, but so filling the eye with the sense of sumptuous beauty that the means by which this is attained do not count. The craftsmanship is there but it is the artistry that one sees. The impression is vivid, harmonious, complete. The painting was exhibited at the recent annual show of the Society of Scottish Artists.

A. E.



"THE WOUNDED TORERO"

(See *Amsterdam Studio-Talk*, next page)

BY PIET VAN DER HEM



## Studio-Talk

AMSTERDAM.—Though young in appearance, Piet van der Hem is an artist of mature talent, and his work has in consequence already assumed an important place in modern painting. As a landscape painter he could undoubtedly have excelled, but his innate preference has led him in the direction of *genre* subjects, taken direct from life in crowded restaurants. The circus, the theatre, the ballet have also furnished him with material for expressive portraits and characteristic studies of the types to be found at these haunts of the seeker after amusement and the elegant demi-mondaine. And the artist's pictures give one the impression that he has really been present at these gatherings and has seen and noted all that passes before his eyes—the sober bourgeois out “on the spree,” the magnificently accoutred “Grand Duke” lounging in his private box, beautiful women seated at the tables. The mind's eye sees the flowers, the fruit, and the champagne: in the hazy backgrounds the play of subdued light makes itself felt, and one can almost hear the rippling laughter, the gay badinage and even those questions and answers that are uttered *sotto voce*. Van der Hem excels in this species of *genre* painting; he is the interpreter of a caste, like Steinlen for example, of whom, by the way, he is a great admirer.

But the great skill of this artist plays about the surface of things: his subjects are observed in masterly fashion rather than profoundly felt. In his art there is no place for the tragedy of life, that indefinable poignant element which we get in a Pierrot by Villette, a character study by Rops, or one of Toulouse-Lautrec's girls. The attitudes and expressions of the negro and negress in his picture of a “cake-walk” are admirable, and his painting of

a clown proves him to be a physiognomist of great power. His portraits, on the other hand, betoken a considerable concern about style, and above all a desire to achieve elegance of *facture*: the arrangement, the *mise-en-page*, is a trifle commonplace, and emotion is altogether lacking, but how skilfully he handles his crayons! In some of his large portraits he reveals himself as a painter *par excellence*, and in their colour and composition we may be reminded for a moment of Zuloaga; but curiously enough it is in his Spanish subjects that the personal note is most apparent, as for instance in *Le Torero blessé*.

Unlike certain artists who resort to seclusion in order the better to concentrate their energies, Van der Hem has preferred to wander; he has in



“AT THE CIRCUS”

BY PIET VAN DER HEM

(Photo: Argus Photo Bureau, Amsterdam)

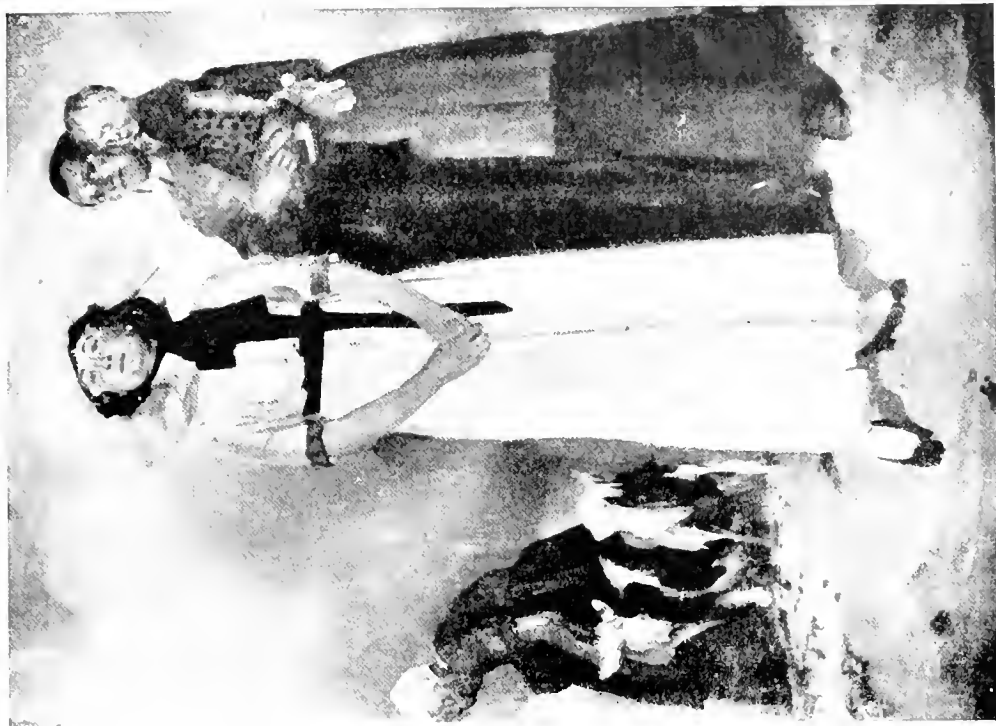




"SPANISH GITANOS"

BY PIET VAN DER HEM

(*Argus Photo Bureau, Amsterdam*)



"WOMEN ON THE DUNES AT KATWIJK"

BY PIET VAN DER HEM

## Studio-Talk

fact roamed all over Europe intent on perfecting his talent, visiting Madrid, Rome, Paris and London, and even Russia : and many a souvenir of his travels ornaments his spacious studio at The Hague, where he has just settled. It was in Switzerland that I first learned to know the artist, by his vigorous and at times very daring drawings published in the Dutch pro-Ally newspaper "Nieuwe Amsterdamer," and I was curious to make his acquaintance. It was night when I called upon him, and when the electric light was switched on, the studio suddenly became alive with a number of figures which had been sleeping in frames ; their eyes seemed to follow us, and the vibrant colours spoke of youth and joy. In his latest efforts the artist's personality asserts itself more and more and all traces of "influences" are on the point of disappearing. Sound judgment, a bold and vigorous technique, and a fine sense of composition—these are the qualities that have ensured for Piet van der Hem a prominent position among the Dutch artists of the present day.

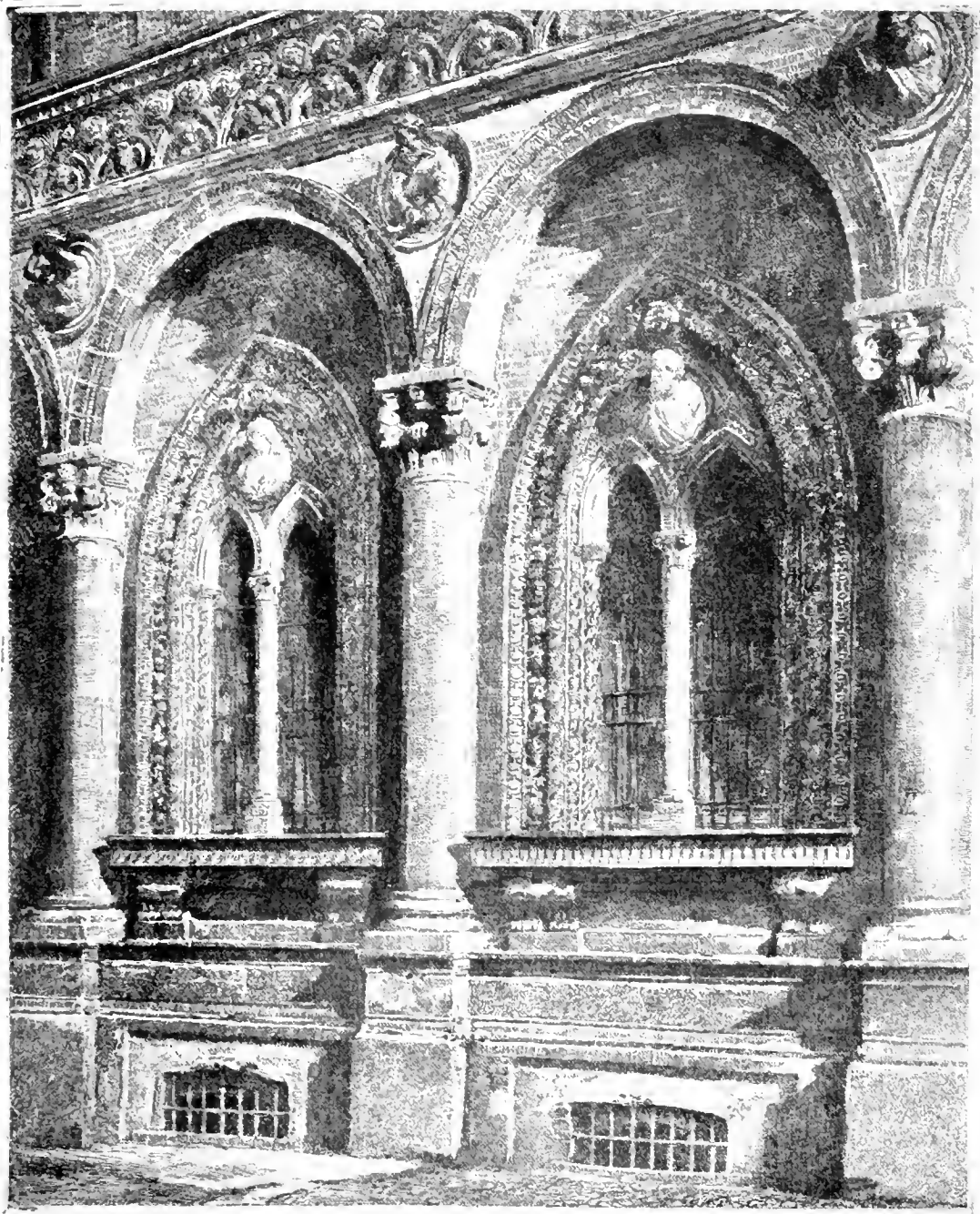
F. G.

MILAN.—Carlo Casanova, whose work as an etcher is exemplified by the accompanying reproductions of four of his plates, has in the course of the few years he has devoted to this branch of art gained for himself a position of note among Italian *acquafortisti*. It was not until he had embarked on the career of engineer that art claimed his allegiance, and though from that time onwards he has practised painting with ardour, it is through his etchings that he is best known. His success in this field of work he attributes in large measure to the encouragement he received when some of his earliest efforts were recognised by being acquired for the Galleria Ambrosiana of Milan. In the meantime his prints have found their way to important collections, such as the Modern Gallery in Rome and the Regio Gabinetto delle Stampe, and are to be seen at all the principal exhibitions where black-and-white work is shown. As one of the leading members of the Associazione Italiana Acquafortisti e Incisori he



"THE SOUL OF THE CATHEDRAL (MILAN)"

ETCHING BY CARLO CASANOVA



"THE WINDOWS OF THE OSPEDALE  
MAGGIORE (MILAN)." ETCHING BY  
CARLO CASANOVA



"CHIOGGIA (VENICE)"

ETCHING BY CARLO CASANOVA

was represented in the exhibition which this body recently held in London at the galleries of the Royal Society of British Artists, one of the prints contributed by him being *The Soul of the Cathedral*.

He excels in the rendering of architectural subjects, but these are not the only source of his inspiration—pastoral themes are successfully handled by him in numerous plates, and always with feeling.



"CAFÉ ORIENTALE (VENICE)"

Casanova Carlo

"CAFÉ ORIENTALE (VENICE)"

ETCHING BY CARLO CASANOVA

## Reviews and Notices

### REVIEWS AND NOTICES.

*The Lesson in Appreciation: An Essay in the Pedagogics of Beauty.* By FRANK HERBERT HAYWARD, B.Sc., D.Litt. (London and New York: Macmillan). 3s. 6d. net.—This little volume is the first number of "The Modern Teacher's Series," planned and edited by Prof. W. C. Bagley, who, noting that there has grown up a demand for a kind of education that will help to raise the general standard of public taste, and drawing a parallel from the procedure of the engineer when called upon to execute some important undertaking, declares that the aim of the series is "to provide something akin to specifications for some of the more common tasks that the teacher is asked or commanded to assume." The problem handled by Dr. Hayward in this initial volume is the teaching of appreciation. He is concerned chiefly with poetry, but music and the drama, and the pictorial and plastic arts also fall within the scope of the essay, and his observations and suggestions are worthy of serious attention. He lays stress on the importance from the social point of view of inculcating appreciation of fine art, especially in view of the huge development of the cinematograph, which threatens, as he points out, to appropriate the very word "picture" to an inferior use. The assumption underlying his general argument is expressed in the dictum he quotes: "Æsthetic appreciation is not a natural sentiment," but though experience seems to support this assertion we are not disposed to accept it without qualification, and in so far as it is true we think it points to the chief difficulty which confronts the teacher who takes upon himself the task of instilling into his pupils a sense of beauty. We fully agree with the author, however, when he suggests that the teaching of appreciation would have its greatest value in connection with the products of industry, for as he truly observes "if there were a sounder appreciation of good craftsmanship by the general public, the status of good craftsmen would be raised owing to the greater demand for their work." As a thoughtful contribution to a subject of far-reaching importance we hope this essay will be widely read.

*Twelve Great Paintings.* Personal Interpretations by HENRY TURNER BAILEY. (London: George G. Harrap & Co.) 3s. 6d. net.—"Any work of art is great for me that promotes in me the greatest number of ideas which exercise and exalt my spirit." That is the keynote of Mr. Bailey's "personal interpretations" of twelve masterpieces of which excellent monochrome illus-

trations are given in this volume, and it is an attitude which will find many sympathisers. His selection embraces works by Raphael, Titian, Palma Vecchio, Michelangelo, and Velasquez, among the Old Masters: and Turner, Corot, Whistler, and Burne-Jones among the moderns. The great Netherlands schools are left out, but the author does not, of course, put forward this selection as that of the twelve *greatest* paintings—to have done that would have been to challenge criticism from other standpoints than that which he has assumed.

*Practical Drawing.* By E. G. LUTZ. (London: B. T. Batsford.) 6s. net.—As "a book for the student and general reader" this manual would be hard to improve upon. It should be especially helpful to the beginner, and more particularly the beginner who is his own master. Knowing that with the novice in drawing it is the initial stages that usually offer the most difficulty, the author devotes a preliminary chapter to the subject, and gives some useful hints on starting a drawing from the life. Charcoal and crayon drawing, pen-and-ink work, water-colour painting, are dealt with in turn, and there is an excellent demonstration of the principles of perspective which should save the student much worry. Pictorial composition, drapery, and lettering are specially considered, and there is much information as to materials.

*The Royal Academy Illustrated, 1916.* Published by authority of the Royal Academy. (London: Walter Judd, Ltd.) 2s.—Unlike the principal Continental academies and societies the Royal Academy has always abstained from issuing an illustrated catalogue of its summer exhibition, and until the present year it has been left to independent publishers to supply the demand for illustration in connection with this event. This year a change has been made, and instead of the publications of Messrs. Cassell & Co. and "Black and White," we have this quasi-official compendium containing reproductions of more than two hundred of the works on view at Burlington House. It is handy in size, but as far as the actual reproductions are concerned we do not find any appreciable superiority as compared with the publications of previous years. Nearly 150 works by Members and Associates of the R.A. are illustrated.

Mr. A. S. Hartrick desires us to state that the interior represented in his lithograph *The Sermon*, reproduced in our April number as the Senefelder Club's Lay Member Print for 1916, is the Priory Church of St. Peter, Dunstable, and not St. Alban's Cathedral.



# THE LAY FIGURE: ON THE PENALISING OF ART.

"Another injustice to art!" cried the Man with the Red Tie. "Are we never to be given a chance? Are we always to be the target for the slings and arrows of outrageous fortune?"

"What is the particular trouble now?" asked the Young Artist. "We have had so many injustices to put up with lately that I am beginning to lose count of them."

"Well, I was thinking about this new entertainments tax," said the Man with the Red Tie. "It seems to me an unfair imposition upon art shows, and I feel that it will press very hardly upon all classes of art workers."

"If you want my view of it, I consider it is imposed in an entire misconception of both the functions of art and the mission of the artist," declared the Young Artist. "I cannot follow the reasoning which would justify the application of such a tax to art exhibitions and I cannot possibly see how they can be made to come under the head of entertainments."

"That is because you do not understand the popular view of art," broke in the Art Critic. "You take art seriously, but to the ordinary man it appears only as an amusement, a frivolity which must be approached in a light and careless spirit. The practical person regards it as a useless and not particularly reputable luxury, and, as such, a legitimate subject for taxation."

"Then am I ranked with the other clowns as a mere provider of unnecessary amusement?" exclaimed the Young Artist. "Is that the position I occupy in the world?"

"I fear that a very large section of the public takes that view of you," agreed the Critic. "Clearly, it is the opinion of the Government—which presumably represents the feeling of the majority—that you are only an entertainer, and that if you are taxed out of existence no one will be much the worse for your disappearance."

"There you have it!" sneered the Man with the Red Tie. "Art is only a sort of grinning through a horse-collar, and if you will grin in these solemn times you must pay the penalty for being so unseasonably amusing."

"But I neither want to grin myself nor to make other people grin," protested the Young Artist. "I want to teach them something and to give them something to think about. I do take myself and my work quite seriously and I claim that I am an educator, not a mountebank."

"So you say," laughed the Man with the Red Tie; "but your fellow-men do not agree with you. There is no escape from the position which the world thrusts upon you: the more serious you are the more people chuckle."

"That is the pity of it," commented the Critic. "When an artist talks about the educational value of his work or the importance of his mission the public either marvel at his conceit or abuse him for the impudence of his pretensions. None of those practical, business persons, who boast so persistently that they form the backbone of the country, will ever allow him a hearing. They are quite confident that they can do perfectly well without him."

"But can they do without him?" demanded the Young Artist. "Is he not a necessary part of the social and industrial machine?"

"Certainly other countries seem to think that he is," returned the Critic: "it is only here that he is laughed at and taxed as a mere purveyor of comic interludes. Abroad, pains are taken even in war time to protect him and to encourage his activity. I know that in one at least of the enemy countries the State has taken art under its particular care, has subsidised artists, has provided funds to enable them to tide over their difficulties, and has spent money freely to develop new forms of artistic effort. I do not know of any country, except this, in which art has been systematically penalised on the score of economy or unjustly hampered by taxation on the ground that it is a luxury or an amusement."

"We are nothing if not original," jeered the Man with the Red Tie. "Anyhow, we seem to be quite incapable of understanding what are the needs of art, and we always, in dealing with it, choose the wrong road and the wrong method, if we possibly can."

"And what is the price that we shall have to pay in the future for our unique attitude?" asked the Young Artist.

"Time alone will show," replied the Critic; "but I fear it will be a heavy one. I fear that nations wiser in their appreciation of the value of art and with a juster sense of its importance will profit by our stupidity and take from us what by right should be ours. They are striving to keep it alive; we with our boasted commonsense and our wonderful idea of shrewd business devices are doing all we can to kill it. I have few hopes for the future; the outlook is depressing."

"Well, we shall deserve all we get," said the Man with the Red Tie.

THE LAY FIGURE.







"AT THE WINDOW" WATER-COLOUR  
BY GEORGE HENRY, ARA

*Water-Colours by George Henry, A.R.A.*

SOME WATER-COLOUR DRAWINGS BY GEORGE HENRY, A.R.A.

All the Art world has been familiar with Mr. George Henry's accomplishments in oil since the year 1890, when, at Munich, he ruffled Art orthodoxy by exhibiting a picture that marked the beginning of a new departure in painting. But it must not be forgotten that the artist has achievements to his credit in the water-colour medium—that he was perhaps the first in a school to break the conventions in aquarelle, and a timely reminder was an exhibition of collected and recently executed drawings, finished studies for paintings, and original impressions, held a few weeks ago at Mr. Alex. Reid's gallery in Glasgow, a gallery long familiar with rare masterpieces in Art. And what more appropriate centre could have been selected for such an exhibition than the city in which the artist began his fruitful career, and where to-day, amongst his early contemporaries, conversant with every stage in his development, the most sincerely appreciative admirers of his genius are to be found?

Neither public appreciation, nor lack of it, can be regarded as an infallible criterion of enduring quality in the work of an artist; the nearest approach to incontestable claim is surely the reasoned judgment of those who have themselves become masters of the art and craft. Subjected to this test, George Henry's art work is indubitably endorsed. But apart from its technical appeal to the cultivated sense of the

artist, there are essential qualities in this art, particularly of tonal character, which appertain especially to the school to which it belongs—qualities always appreciated but only little by little understood, and pregnant with possibilities in a hustling, brain-fagging age. The art of George Henry, then, is likely to become increasingly interesting, important and influential.

With all this in mind, it was a rare privilege, a tonal exhilaration, to turn from the bustle and turmoil of the big city to the repose and calm of the Glasgow gallery, and there to linger over this choice composition, that alluring harmony; to forget all outside distractions in the seductive charm of colour enchantment, indulging the reflection that would come unbidden, to what conclusion would George Henry have carried expression in the delicate medium, with complete concentration,



"MAYFAIR"

BY GEORGE HENRY, A.R.A.

## *Water-Colours by George Henry, A.R.A.*

making excursion into the realm of oil, for experimental or recreative purposes only? It was an idle reflection! Our artist has too big a mind, too comprehensive a grasp, to be bound by the limitations and restrictions of any particular medium; and as if to emphasise this, there was introduced one big picture in oil, side by side with the finished water-colour study of the subject, and would it be believed—the extreme sensitiveness, the rare subtlety, the tender delicacy, belonged to the oil?

Whistler is said to have loitered half a day over his mixing-slab in quest of a particular but elusive colour. Henry seems to have the most magically appealing tints within easy call. There is nothing more luminously harmonious in art to-day than a finished Henry canvas: it is a tonal messenger, sent into a world of drabness, fit to dispel the doubt and gloom in danger of settling on men's minds, because of the contradiction of most firmly established traditions. It would not be too much to say that the sparkling purity of the artist's palette is a national as well as an individual asset;

in the days of ancient Greece it would have been a dedication to the State.

No less exhilarating and delightful are the water-colours dealing with Japanese life, character, incident, custom, costume, and colour—on the promenade, by the lake, at home, and at the theatre: and those which deal with Western subjects of landscape, sunlight, and figure. The actual and potential value of all such as this is beyond computation, for choice colour exercises an influence on temperament, eye and on character, quite incalculable. Have not French scientists demonstrated conclusively that colour cures are effectual in cases of temperamental disorder? And if colour has a curative faculty, what a world of mitigation must lurk in its charm when it is under the control of an artist so richly endowed with a sense of its pictorial value? It would require no undue flight of fancy to imagine a choice selection of Henry's water-colours placed in a sympathetically decorated breakfast-room and creating an atmosphere, an environment that would induce imperturbable good humour,



"ON THE RIVER BANK"

BY GEORGE HENRY, A.R.A.



"LA CHIMÈRE." BY  
GEORGE HENRY, A.R.A.

## *Water-Colours by George Henry, A.R.A.*

stimulate the finer qualities of heart and mind, and temper the whole course of domestic and business life of those affected. Of all extraneous influences colour is indeed, perhaps, the most potent; this is becoming acknowledged freely in every direction, and to-day, when every humanising influence is essential in counteracting the world lapse to a spirit of barbarism, such acknowledgment is incalculably opportune.

It would be interesting, perhaps important, to trace the genesis and evolution of this seductive colour sense in the case of our artist, but a brief magazine article is hardly the medium for a speculation in psychology. Henry is an instinctive colourist, and he has carried the study of colour problems to an extreme extent. His advent in art synchronised with a period ripe for revolt against worn-out conventions, and he was strong enough to become a leader. The history of the great movement to which he belongs is comparatively well known, and so also are outstanding points in the artist's career, but a brief repetition of them will not be out of place.

He was born in the classic county of Ayr, and received his early art training at Glasgow. He was amongst the first associates in the movement that focussed the attention of the art world on the city during the two closing decades of the last century. He was elected Associate of the Royal Scottish Academy in 1892, sojourned in Japan in 1893-4, attained to full membership of the Scottish Academy in 1902, and was elected an Associate of the Royal Academy in 1907. These are incidental happenings in a career of uninterrupted advancement and achievement.

But unquestionably the visit to Japan is the strongest link in the chain of circumstance: it helped to cultivate and develop an acute colour sense, a supreme decorative quality which was conspicuous even in the early work of the artist; and with intellectual force unquestioned, he has, more perhaps than any other artist, inspired such sense, such faculty in the

work of others, without which modern Scottish painting would completely lack its characteristic virility. Is there a school, and has there been an art movement which has been productive of a contemporary quartette of colourists comparable with Crawhall, Hornel, Henry, and Melville? And in various respects Henry is the most subtle colourist of the group. He attacks, he overcomes colour problems with consummate skill and with apparent ease. There is a magical suffusion in his harmonies, extraordinary delicacy in his tones; there are daring yet unquestionably successful bright patches in his details, with keen, constant, clever appreciation of the decorative value of black; and association with a Henry harmony is perhaps only equalled in delight by the sensation that comes with the faultless rendering of a seductive musical symphony.



"AUTUMN SUNSHINE"

BY GEORGE HENRY, A.R.A.



"A JAPANESE LADY." BY  
GEORGE HENRY, A.R.A.



## *Water-Colours by George Henry, A.R.A.*

*The Promenade, Tokyo*, in conception, scale, composition, technique and harmony, is surely the highest expression in the gentle art of water-colour drawing. Mark the unrivalled sensitiveness in the green and pink in parasol and kimono, the depth of tenderness in the distance blue, and the invigoration in that note of red in the cock's comb, a spot of incalculable value. This drawing should have found a place in a public collection; it is too valuable an asset in the humanising process that lies ahead to be buried in the seclusion of a private collection.

The versatility of this modern artist is exemplified in *At the Window*, as also George Henry's supreme mastery over colour. In an excess of reticence, in an all but monochromatic mood, the only departure from sensitive grey tones being the introduction of black in the sash and hat-band and the touch of green visible through the open casement, the artist has produced a scheme of rare decorative charm. This refined drawing was executed quite a decade ago, before Dame Fashion began to disconcert artists by extreme attenuation of skirts, and it is an incontestable demonstration of the decorative charm of grey.

The other drawings reproduced suffer as much from the absence of colour as the reported speech of the orator does from the lack of accent, but in subject, composition, and unerring draughtsmanship they are conspicuously interesting. In treatment, *A Japanese Lady* is a fine study. The drapery of the figure is projected against a background of identical tone, a favourite device of the artist's, yet the differentiation is complete, while the charmingly drawn head and coiffure, the beautiful red in waist-band, with faintest reflection of this in the fan, are all elements of charm in a delightful drawing. *On the River Bank* is rich in atmospheric feeling; *Mayfair* is charged with interest and restfulness in tonality; and *La Coiffeuse* with a measure of extreme delicacy; while *Autumn Sunshine* veritably scintillates with light. In *La Chimère*, as in the large oil for which it was the finished study, the arresting colour scheme, the striking pose, the well-drawn furniture, the carefully studied carelessness of background, are features in one of the recent masterpieces of the artist.

Much has been written on the "Glasgow School of Painters," authoritative and otherwise, and much no doubt remains to be written. The initial step in the movement may yet be assigned to a holiday trip and a month's study at Paris, undertaken by R. W. Allan in the year 1875; but this is controversial matter, and should

be eschewed in the closing sentences of a magazine article. It is too early to pronounce dogmatically on the exact position of each member in this interesting "School"; when, however, the future historian, free from contemporary bias and favour, assigns respective places, George Henry, by reason of great achievement and profound influence exerted on art, will surely occupy a niche of undisputed distinction.

J. TAYLOR.

By the will of the late Mr. Henry James his portrait by Sargent reverts to the National Portrait Gallery. In Chelsea a movement is afoot to place a replica of the bust of the novelist by Mr. F. Derwent Wood, A.R.A., in the public library to commemorate Mr. James's sympathy with Great Britain in its ordeal, and his choice of Chelsea with its literary and artistic traditions as his place of residence.



"LA COIFFEUSE"

BY GEORGE HENRY, A.R.A.





"THE PROMENADE, TOKYO" WATER-COLOUR BY GEORGE HENRY, A.R.A.



## RECENT ETCHINGS BY ZORN

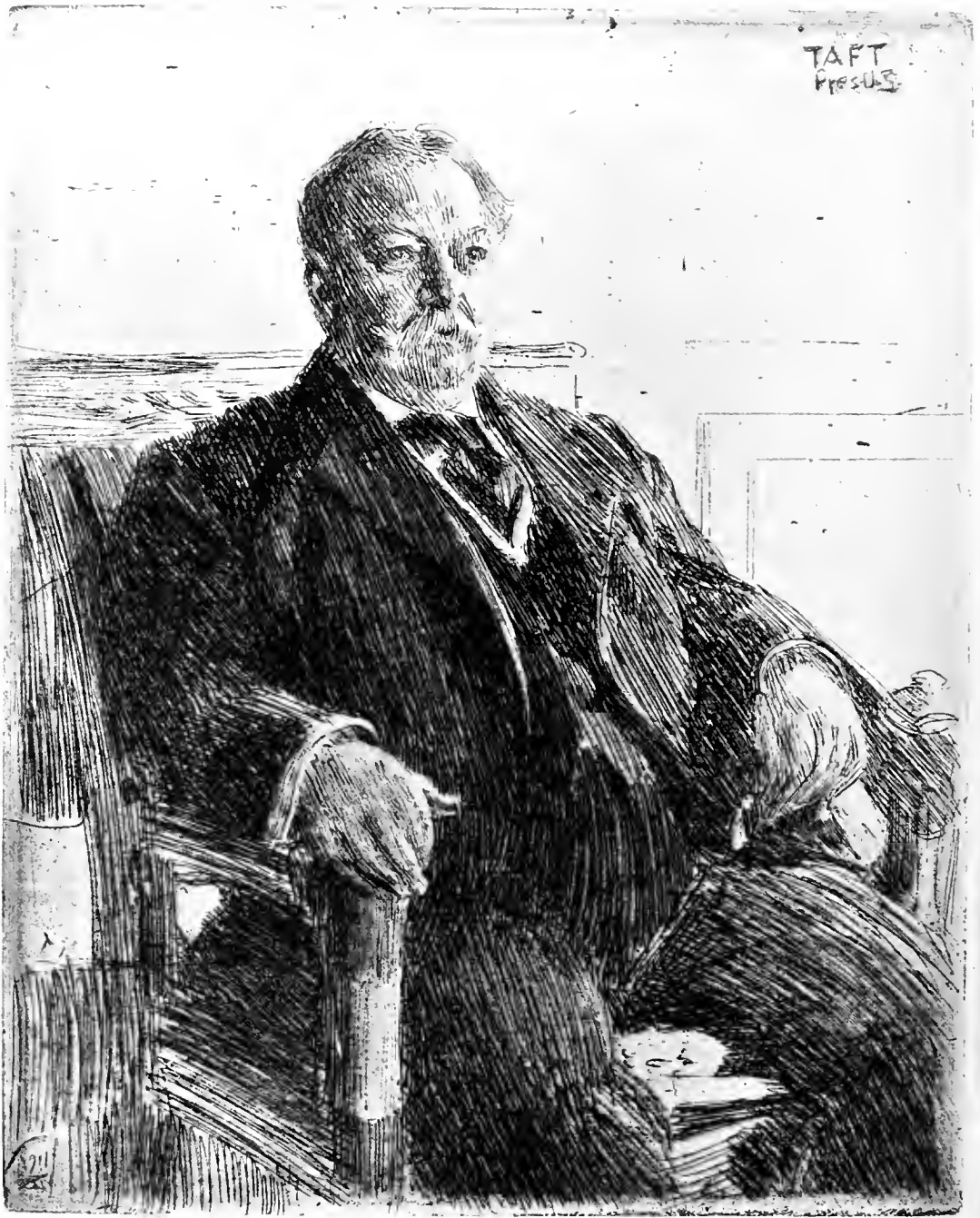


"GULLI" (1914)

BY ANDERS ZORN

OF the earlier work of Anders Zorn as an etcher numerous examples have appeared in these pages or in our Special Numbers from time to time, and now by the courtesy of Messrs. P. and D. Colnaghi and Obach we are privileged to reproduce a few further examples which the eminent Swedish artist has produced within the last ten years. The nine plates of which reproductions are here given have been selected from a collection recently exhibited at Messrs. Colnaghi and Obach's galleries in New Bond Street—a collection embracing the majority of the plates which have issued from the artist's hands during the period named, only one of them—a portrait of Betty Nansen, the famous Danish actress—being dated anterior to 1906. The entire

series as there presented was of exceptional interest, both on account of the variety of subject-matter dealt with, and especially as showing that with the lapse of years (it is now more than thirty years since Zorn made his first experiments as an etcher in England under his fellow-countryman Axel Haig) there is no abatement of those intrinsic qualities which have made the artist's proofs so eagerly sought after by collectors. The portraits in common with the interesting and sympathetic studies of Swedish peasant types are remarkable for the power of characterisation which they disclose, while in those open-air studies in which the nude model is the principal motif the artist's rare gift of rendering the human form is proclaimed.



"PRESIDENT TAFT" 1911  
BY ANDERS ZORN



"THE CROWN PRINCESS MARGARET OF SWEDEN" 1914. BY ANDERS ZORN



"VALKULLA" 1912  
BY ANDERS ZORN



SELF-PORTRAIT (1916)  
BY ANDERS ZORN





"AT PRAYER" (1913)  
BY ANDERS ZORN



*Dem. Zorn*

"DEMOISELLE D'HONNEUR"  
(1906). BY ANDERS ZORN

MINIATURES IN THE PIERPONT MORGAN COLLECTION.\*—IV. A PORTRAIT OF WASHINGTON IRVING.

Two or three years before his death, Mr. Morgan was able, by great good fortune, to secure a little group of miniatures which had been in the collection of James H. Leigh Hunt, and had never passed away from the family. They eventually belonged to Mrs. Cheltnam, the youngest daughter and last surviving child of Leigh Hunt; she died at an advanced age—nearly ninety—breaking a most interesting link with the past and closing a brave struggle in the face of adversity. Mrs. Cheltnam's maiden names were Jacintha Shelley Leigh Hunt Hunt, and the second name recalls her father's friendship with Shelley, whose epitaph he wrote, at the request of Byron, on the poet's tomb in the Protestant cemetery at Rome. She had married a Mr. Cheltnam, a draughtsman, who in later years had very much misfortune, and on his death at the age of eighty-nine some friends who were interested in her were able to obtain for her a small Civil List pension.

The portraits were all hitherto unknown. They included miniatures of Leigh Hunt himself, of Thackeray, and of Washington Irving. It is the last-named one to which we refer to-day. The miniature, according to Mrs. Cheltnam's statement, was painted in Paris, and in the early 1820's. It is therefore, in all probability, the missing work by Foy, which was painted of Washington Irving in 1824, and to which his nephew, Pierre, refers in the standard life, but which, from the time of Washington Irving's death, was entirely lost sight of.

Irving had but recently come over to Europe. His "Knickerbocker History of New York" was out in 1809. When he reached England, he met Mrs. Siddons, and alludes to her tragic art. In the theatre one night he heard of the death of Nelson. He was occupying a position in the firm of P. & E. Irving, and in possession of comparatively ample means, but in 1818 the firm went into bankruptcy.

Irving lost a great deal of money, but refusing with disdain a well-paid position as a secretary of the Navy which was offered him, determined to interest himself in literature to a greater extent than before, and to pass some further time in England and on the Continent. He refers to meeting Leslie and Newton in 1818, both of whom

painted his portrait, and to residing in Canonbury, and a little while afterwards he is heard of in Dresden and in Paris, and Pierre tells us that in the former place his portrait was painted by Vogel, and in the latter by Wm. Foy and Sieurac. It was the time of some of his best accomplishments; the "Sketchbook," the "Tales of a Traveller," and "Bracebridge Hall" all belong to this period, the books on Granada and the Alhambra coming later.

The portrait does not bear any great resemblance to the characteristic work of Sieurac, of whom we do not know very much save that he was born in Spain in 1780 and died near Toulouse in 1832. He was a pupil of Augustin, and especially interesting to English people as having painted portraits of Sir Walter Scott and Lord Byron, both of whom went to see him in the South of France.

Foy, however, to whom we are disposed to attribute the miniature, is a still more perplexing figure, and the facts that we know concerning him are exceedingly scanty. We do know that he was in Paris in 1824, and that he was there for a couple of years. He first of all appears in England in 1829, taking up his abode at 28 Clarges Street, and exhibiting three pictures at the Royal Academy. He followed it by one more in the following year, and then he moved to 27 Howland Street, and exhibited several portraits at the Academy, including those of the Bishop of Derry (Richard Ponsonby) and his wife, Mrs. Devonshire, and Miss Hart. In 1835 he went back again to Clarges Street, and exhibited in that year, in 1838, and in 1839. He is then declared to have returned to Paris, and to have died shortly afterwards.

An engraving of Washington Irving, after a portrait by Sieurac, is known, and although the miniature in question has some resemblance to it, it is clearly not the original from which the engraving was taken. Sieurac may of course have painted a second portrait of Irving, but inasmuch as we know for certain that this picture was painted in Paris, and in the early 1820's, and we also know that Foy did paint a miniature of Washington Irving in Paris in 1824, and Pierre Irving saw it, we think there is little doubt that the miniature we are here concerned with is the one which has been lost ever since Irving's time, and has been safely preserved in the possession of the Leigh Hunt family, who regarded it as one of their greatest treasures.

On another occasion we hope to make reference to the two other portraits acquired at the same time by Mr. Morgan, both of them works of remarkable importance from a historical point of view.

GEORGE C. WILLIAMSON.

\* The three preceding articles in this series appeared in our issues for November and December 1914 and October 1915 respectively.



PORTRAIT OF WASHINGTON IRVING.  
FROM A MINIATURE IN THE PIERPONT MORGAN  
COLLECTION, AND FORMERLY IN THE POS-  
SESSION OF LEIGH HUNT. ATTRIBUTED TO  
WILLIAM FOY.



*Line Drawings of Charles E. Brock, R.I.*

THE LINE DRAWINGS OF  
CHARLES E. BROCK, R.I.

It is a curious feature of book illustration as ordained by publishers at the present time that the classic works of fiction can be divided into two categories—those which anyone may illustrate, and those which are the guarded preserve of the privileged few. The explanation is quite simple. There are certain books which have established so permanent and indefeasible a claim upon the public that a new edition of any of them is almost certain to sell, if not immediately, at all events in time. These are the volumes—"Robinson Crusoe," "Grimm's Tales," "The Arabian Nights" may be cited as obvious examples—which the bookseller groups conveniently upon a shelf labelled "Juveniles." A new public arises for them not merely with every generation but with every half or quarter generation—almost annually, indeed. The demand in consequence never ceases, though it may fluctuate, and with yet one more edition, though it be but indifferently illustrated, the publisher has always an excellent chance of "getting home," if not of scoring a positive success.

On the other hand there are classic works—and one is thinking, naturally, of English classics more particularly—the illustration of which seems resolutely denied to all but a favoured few. These are books which are bought to be read, and the standard which the would-be illustrator of them must satisfy is not only more exacting but different. There is no question here of the author being a mere excuse for the illustrator. Thackeray, Dickens, Scott, Jane Austen furnish few pretexts to irresponsible artists for a display of private cleverness. Qualities are required which do not lie within every artist's scope. Perception and a power of sympathetic imagination are not enough; there must be loyalty too—a faithful adherence to the spirit as well as the letter of the author's text, and a willingness to submit to the restraint which that discipline imposes. Knowledge and experience not only of the technicalities of the illustrator's craft, but of men and things, are needed (it goes without saying) also.

There has arisen, however, in recent

years, a school of English illustrators well equipped to fulfil these requirements. Caldecott, of course, is their father, and very visible is his impress upon them. But even without the stimulating example of so wholly admirable a parent, one fancies the peculiarly English quality of the great Victorian authors must inevitably have secured from modern artists an adequate interpretation. That the inspiration of stuff so native should elicit no response is unthinkable.

Of several names which will occur to the reader as representative of modern English illustrators, it is quite certain that one of the foremost will be that of Mr. Charles E. Brock, an artist who has deservedly enjoyed a full share of opportunities to show his mettle. Mr. Brock's activities as an illustrator extend now over more than a quarter



"THREE GREAT SCHOLARS." ILLUSTRATION TO "GULLIVER'S  
TRAVELS," BY C. E. BROCK, R.I.

(By permission of Messrs. Macmillan & Co. Ltd.)

## *Line Drawings of Charles E. Brock, R.I.*

of a century, for his first drawings were published in 1890, when he was twenty years old, and not a year has passed since without an abundant output from his facile pen. One says pen advisedly, for though Mr. Brock became a member of the Royal Institute in 1909, and many of his book illustrations have been in colour, his reputation rests principally and securely upon his admirable work in line.

His first work of importance was a long series of pen drawings for the humorous poems of Thomas Hood. These were published in 1893 by Messrs. Macmillan, who also issued, in the following year, over a hundred illustrations by the artist to "Gulliver's Travels." One of the latter is reproduced here, and furnishes interesting evidence not only of the high level of accomplishment which Mr. Brock attained in the earliest days of his career, but of the even, steady keel upon which that career has ever since been steered.

Few illustrators have experimented less in public than Mr. Brock, and though his technique has developed, naturally, with the passage of time, and of late years the ease and freedom of maturity have become increasingly apparent, in 1916 it remains, in essentials, what it was more than twenty years ago. These essentials are sound draughtsmanship and the thoroughness which comes of knowledge and capacity. Mr. Brock neither shirks nor glosses: he has no need of the expedients to which men less able are sometimes tempted to resort. This accounts largely for the consistency of his work. As a rule the contrast between works of the same hand which are separated by only a ten years' interval is startling enough. But no shock awaits the reader who compares the illustration to "Gulliver's Travels" just mentioned, or that to "The Prairie" dated 1897, with so recent an example of the artist's work as the sketch entitled "Poetry and Prose." The process here is reversed, and surprise is only created by the width of the interval between dates.

There is something very English about Mr. Brock's illustrations—a fresh vigour and robustness which is never strained, a frankness and candour in characterisation too forceful and direct ever to be sly, and a tolerant good humour which, if it

does not rise to satire, is equally incapable of malice. There is also to be noted a serious respect for the detail of his subject which is of a piece with that thoroughness of method which his mastery of the pen permits. It is natural that with such qualities as these an illustrator should find a congenial field in the great English novelists.

How truly Mr. Brock has found his *métier* in the Victorian classics, and how completely he has been absorbed by the latter, the long tale of books which he has illustrated clearly shows. Jane Austen was an author early entrusted to his care, and at one time or another he has illustrated all her novels. "Westward Ho!" was another early commission, followed in succeeding years by "Ivanhoe," "The Lady of the Lake," and "The Vicar of Wakefield." Whyte Melville and



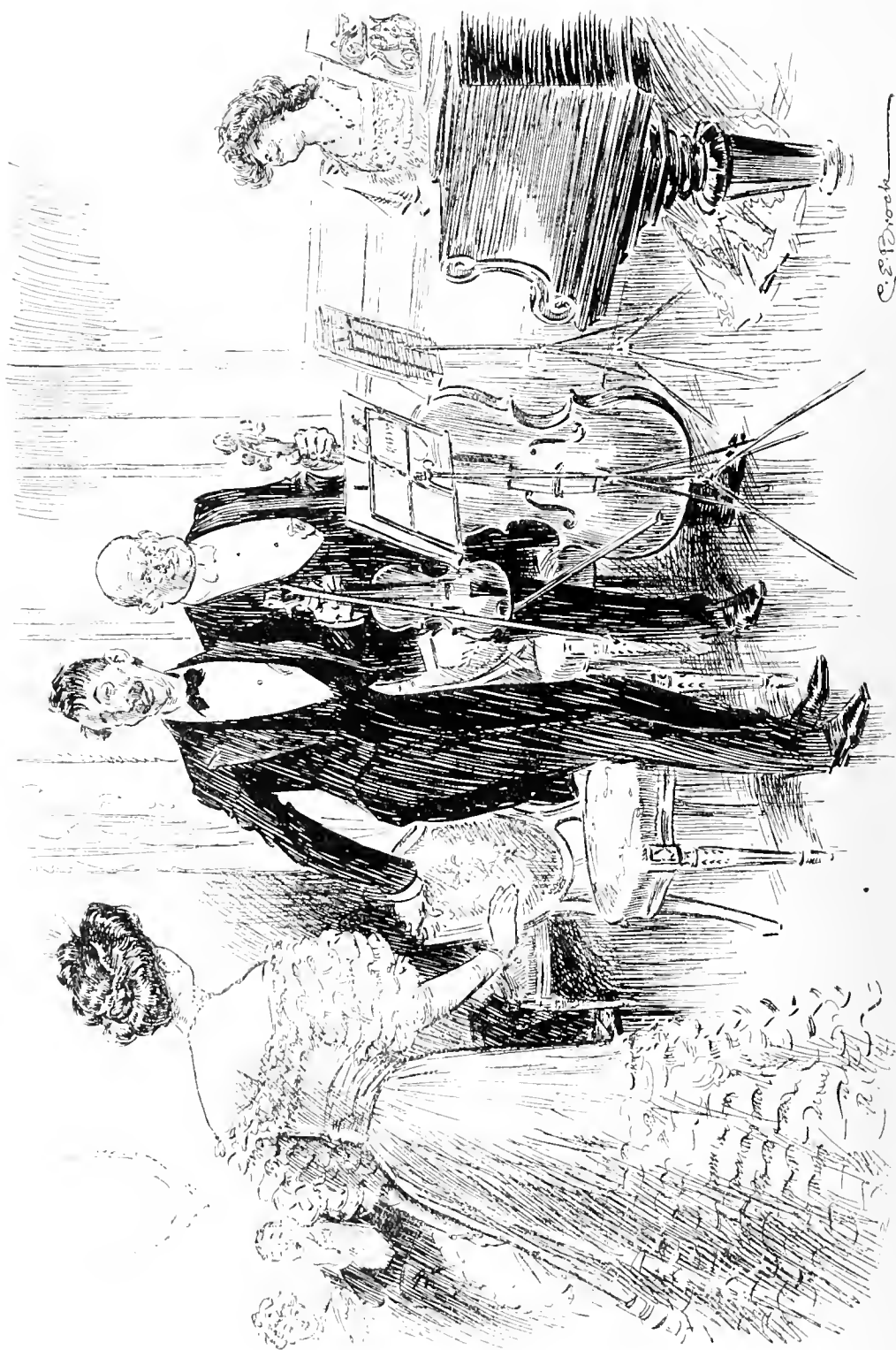
ILLUSTRATION TO FENIMORE COOPER'S "THE PRAIRIE,"  
BY C. E. BROCK, R.I.

(By permission of Messrs. Macmillan & Co. Ltd.)





"POETRY AND PROSE."  
DRAWING FOR "ODD VOLUMES"  
BY CHARLES E. BROCK, R.I.



C. E. Brock

DRAWING FOR "PUNCH," 1905

VIOLINIST (*One of trio of amateurs who have just obliged with rather lengthy performance*): "Well, we've left off at last!"  
 HOSTESS: "Thank you so much!"

(By special permission of the Proprietors of PUNCH)

BY C. E. BROCK, R.I.



DRAWING FOR "PUNCH," 1909

THE VICAR: "Well, Giles, did you find my lecture dry last night?"

GILES: "Well, sir, I wouldn't go so far as to say that, but when you stops in the middle to 'ev a swig, I says to my missus 'ear, 'ear!'"

*(By special permission of the Proprietors of PUNCH)*

BY C. E. BROCK, R.L.

## *Line Drawings of Charles E. Brock, R.I.*

Charles Lamb are authors next upon his list, and then come Dickens, Thackeray (whose complete works he illustrated for Messrs. Dent), Mrs. Gaskell and Miss Mitford. American authors intervene, but their books are those which deal with English life—"Bracebridge Hall" (of course) and the Penelope books of Kate Douglas Wiggin. George Eliot's novels then figure, and "Lorna Doone" is inevitably included.

These are but a few excerpts from the astonishing record of Mr. Brock's industry. To give a full list of his activities would require far more space than is available here, and even a bare recital of book titles, long as that might be, would convey a quite inadequate impression. The present writer has had the curiosity to make a rough estimate of book illustrations alone produced by Mr. Brock over a period of twenty years, and finds that he has produced in that time well over two thousand. This might satisfy the most industrious; but the total takes no account of the artist's frequent work for "Punch," "The Graphic," and magazines galore.

Certain very English qualities in Mr. Brock's

work have already been suggested; to them must be added a closeness of application, and a steady pertinacity of effort, remarkable in themselves and doubly so when the high standard of excellence which the artist maintains is considered. It may be trite to speak of Mr. Brock "pursuing the even tenor of his way," but one can think of no phrase which more precisely sums him up. For though an exacting and fastidious critic might find it difficult to single out individual drawings of pre-eminent merit which showed the artist "at his best," quite certainly he would find it impossible to point, even amidst so prolific an output, to any bad work.

The fact is that Mr. Brock has no "best" or "worst." He is always himself, and there is no trace of affectation in either his method or intention. Lacking bias or pretence he has been able to steep himself in English traditions, and to reflect those traditions with sincerity in his work. If to be, in the true and comprehensive sense of the phrase, a representative English illustrator is an honourable title, Mr. Charles Brock has certainly earned that dignity.

A. E. JOHNSON.



"AN INTRUDER"

FROM AN UNPUBLISHED DRAWING BY C. E. BROCK, R.I.



C. E. Brock  
1907

"MR. HARDHEART." FROM AN UNPUBLISHED  
DRAWING BY CHARLES E. BROCK, R.I.



Chas Brock  
1916

"THE HONOURED GUEST." FROM AN UNPUBLISHED  
DRAWING BY CHARLES E. BROCK, R.I.



"THE YOUNG POACHER," BY  
CHARLES E. BROCK, R.I.





STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Mr. William Cleverly Alexander, whose death occurred in the latter half of April, will be remembered in the history of nineteenth-century painting for his early appreciation of Whistler. His name will go down with the child-portrait which a consensus of opinion has established as the greatest of Whistler's works. For the masterpiece Miss Alexander is said to have given seventy sittings. "Puir lassie! puir lassie!" exclaimed Carlyle meeting her on the doorstep of the studio. Whistler was commissioned to paint all the members of the Alexander family, but the series did not develop beyond the picture in question and a half-finished work of an elder daughter. He made designs in pastel for dresses for the ladies of the family. The deceased always gave his friends to understand that his loan of the *Miss Alexander* to the nation would by his will become a permanent gift. It is said that he once refused an offer of £40,000 for it. A great frequenter of picture exhibitions, Mr. Alexander somewhat withdrew his patronage from modern art in his later years, but the few artists who then had dealings with him appreciated the high generosity with which he would arrange terms.

The death of Mabel Beardsley (Mrs. Bealby-Wright), sister of Aubrey Beardsley, was announced early in May. Her health had been a matter of the gravest anxiety to her friends for years. She was the author of some delicate papers on subjects relating to art and philosophy, and before marriage was well known on the stage. Without a marked gift with the pencil, she possessed in many ways the natural genius and original temperament shown by her brother. She was perhaps his only real confidant, and was certainly his truest friend.

We regret also to record the death from wounds while on active service in France of Lieut. Luke Taylor, a Fellow of the Royal Society of Painter-Etchers and Instructor in Etching and Mezzotint at the Central School of Arts and Crafts, Southampton Row. Mr. Taylor, who was born in 1876, studied at the Royal College of Art: an etcher of large pictorial vision and an admirable craftsman, his death is a serious loss to the Painter-Etchers' Society, who only a few weeks before had to mourn the loss of Mr. Niels Lund, Mr. Taylor's locum-tenens at the Central School.

To the Society's president, Sir Frank Short, the war has brought a cruel personal bereavement, his only son having died from heart disease brought about by exposure while on service at the Front after he had recovered from wounds.



MEMORIAL TABLET IN BRONZE WITH SILVER AND ENAMEL ENRICHMENTS. DESIGNED BY EDWARD SPENCER AND EXECUTED BY CHARLES MONEY OF THE ARTIFICERS' GUILD

## Studio-Talk

The military portrait in modern times stands in a class by itself. It is generally commissioned by families whose ancestors have been in the services and who are more familiar with traditional portraiture than with the departures which have been made in the art by the most modern schools. Military men, too, are quicker to appreciate grasp of character in a portrait than any other quality, and they know when an artist has understood all that there is both of tradition and character in the English "military bearing." It may almost be said that the army has its own painter in Mr. St. Helier Lander, whose portrait of Sir William Robertson, now on view at the Royal Academy, we reproduce, together with another very characteristic specimen of his art. Since soldiers have been called so much from home it has sometimes happened that attempts to commission portraits from their favourite painter have come in at the rate of six a week. Besides General Sir William Robertson, distinguished sitters have been Field Marshal Lord French, General Sir Douglas Haig, General Sir Philip Chetwode, and Colonel Stanley Barry.

Mr. Lander studied at Julian's in Paris, under Bouguereau and Fleury, and at the Royal Academy School, which he left in 1893. For a while he painted at St. Helier's, Jersey. He came to London in 1905 and has been a regular exhibitor at the Royal Academy. He is a member of the Royal Institute of Painters in Oil Colours, an exhibitor with the International Society, the National Portrait Society, the Royal Society of Portrait Painters, and the Modern Portrait Society, to which he holds the office of honorary treasurer. He exhibits regularly at the Salon, receiving Honourable Mention.

An excellent example of metal work applied to commemorative purposes is the memorial tablet illustrated on page 111, which was designed and executed by members of the Artificers' Guild of Maddox Street. The tablet is erected in St. Luke's Church, Liverpool, of which Archdeacon Madden, the father of the brave

young officer whose noble death is recorded, was Vicar for many years. Mr. Joseph Armitage's memorial cross and other carved work (pp. 117-118) are good examples of modern craftsmanship in another material.

We referred in our last number to the exhibition of the International Society at the Grosvenor Gallery, and now give reproductions of two portraits by Mr. Strang and Mr. Lavery respectively, from this display. Mr. Nicholson's wonderful still-life painting, *The Hundred Jugs*, which we had hoped to include with these, cannot appear till later.

Military portraiture was a conspicuous feature of the annual exhibition of the Royal Society of Portrait Painters recently held at the Grafton Galleries, where, besides Mr. Lander, works of this character were shown by Mr. George Harcourt, Lance-Corporal G. J. Coates, Mr. John Longstaff, Mr. R. G. Eves, Miss Flora Lion,



CAPT. DAVIDSON OF THE SEAFORTH HIGHLANDERS  
BY J. ST. HELIER LANDER



"GENERAL SIR WILLIAM ROBERTSON."  
BY J ST. HELIER LANDER.





*(International Society  
Spring, Exhibition 1910)*

"CYNTHIA KING FARLOW"  
BY WILLIAM STRANG, A.R.A.



"THE LADY URSULA GROSVENOR"  
BY JOHN LAVERY, A.R.A.

*(International Society's  
Spring Exhibition 1916)*

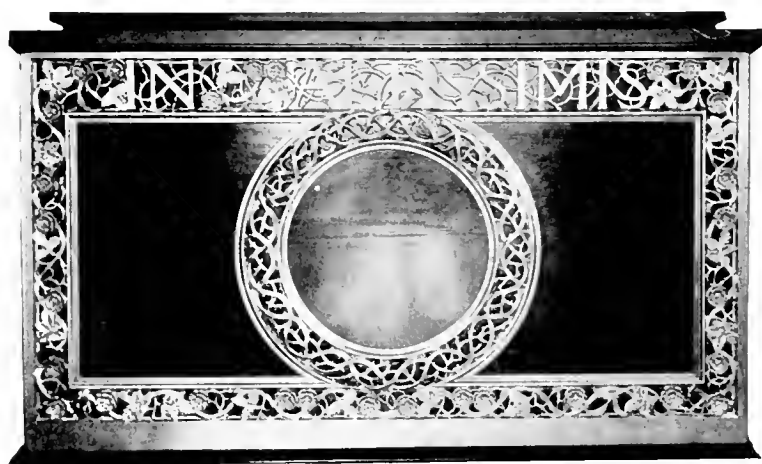


## Studio-Talk

Mr. William Logsdail, Mr. Herbert Olivier, Mr. Herbert Draper, Mr. Harold Speed, Mr. Frank O. Salisbury, Mr. Hugh Rivière. Amongst the general body of exhibits various portrait-painters of note were represented by characteristic examples, notable items being Mr. Lavery's *Sir Edward Carson, M.P.*, *John Redmond, Esq., M.P.*, and *Miss Elizabeth Asquith*; Mr. J. J. Shannon's *Miss Lily Elsie*, Mr. Fiddes Watt's *Rev. Dr. Taylor*, Mr. Richard Jack's *Poems*, Mr. James Quinn's *Portrait of Self*, Mr. Melton Fisher's sketch of Colonel Guy Baring's little son *Esmond*, and some portrait-sketches by Mr. T. B. Kennington. But the chief attraction of this exhibition was the display of a collection of portrait-drawings in charcoal by Mr. J. S. Sargent, exhibited here in aid of the Arts Fund. With but few exceptions—one of them being the *George Meredith* dated 1896—these portrait-drawings belong to recent years, a masterly study of *Earl Spencer, K.G.*, being probably the latest, as it bears the date 1916. The collection was of absorbing interest as revealing the master-hand at work in a medium which lends itself to spontaneity of expression.

The fifty-fifth exhibition of the New English Art Club, now drawing to a close at the R.B.A. Galleries in Suffolk Street, derives its chief interest from Mr. William Orpen's large canvas entitled *Nude Pattern—Holy Well, Ireland*, a work which, if rather distracting as a pattern, nevertheless contains some fascinating passages of colour and remarkably fine if unconventional drawing of the nude. On the opposite wall hangs his other contribution, *A Man from the Arran Islands*. We seem to remember seeing this Arran islander before in a different guise and in association with

another and larger island, but however that may be—and it is not a matter of much importance—the painting is wonderfully effective. To Mr. Lucien Pissarro, Mr. David Muirhead, Mr. C. J. Holmes, and Mr. Collins Baker respectively, the display owes its chief significance so far as pure landscape is concerned, and the last-named artist is especially impressive in his *Barmouth Estuary*. The principal contributions to portraiture emanate from Mr. Augustus John, whose *G. B. S.* (initials which of course do not require to be deciphered) does the artist more credit than either his *Laughing Artilleryman* or *Mr. H. A. Barker, "The Bone-setter"*; Mr. Ambrose McEvoy, whose *Lydia* and *Mrs. Martin White of Balruidery* are both very agreeable; Mr. Francis Dodd (*Mrs. Lucas*), Mr. W. Rothenstein, whose *Ernest Debenham, Esq.*, is well characterised; and Mr. David Muirhead



CARVED FRONT OF ALTAR IN LAMEROOK SCHOOL CHAPEL, ASCOT  
DESIGNED BY W. CURTIS GREEN, F.R.I.B.A., AND JOSEPH ARMITAGE,  
AND EXECUTED BY JOSEPH ARMITAGE



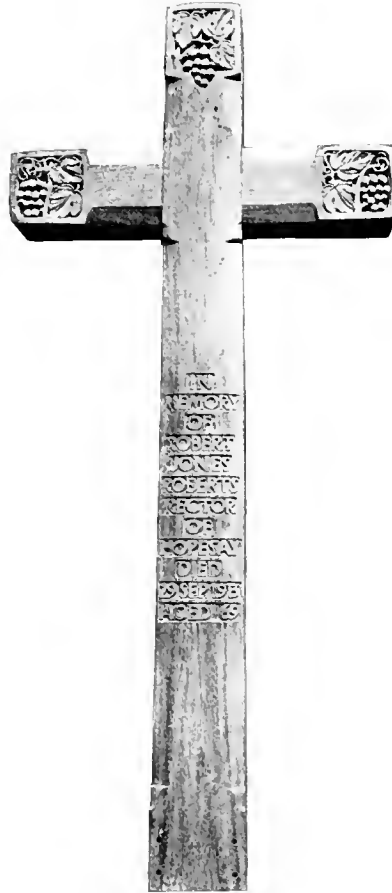
COMMUNION RAIL PANELS, ALL SAINTS, NEWTOWN LINFORD  
(PART OF SCHEME OF WOODWORK IN MEMORY OF LADY JANE GREY)  
DESIGNED AND EXECUTED BY JOSEPH ARMITAGE

## Studio-Talk

(Mrs. Reginald Arkell), who is also seen to advantage in two attractive figure-subjects, *Study of a Girl at a Window* and *Girl at a Mirror*. Mr. Wilson Steer's marine studies, *The Return of the Fishing Fleet* and *Harwich*, are scarcely so interesting as his work usually is, although they show a very subtle appreciation of atmospheric conditions. Reminiscences of the war are not numerous, the most notable perhaps being Mr. Nevins's painting *On the Road to Ypres*, in which a rectangular mode of treatment is used with dramatic effect. The Black and White room, always worthy of study at these exhibitions, is on this occasion kept well up to the average by the contributions of Mr. Muirhead Bone, Mr. Francis Dodd, Mr. Augustus John, Mr. C. J. Holmes, Mr. Maresco Pearce, Mr. G. W. Lambert, Mr. Sydney Lee, and others.

At the Leicester Galleries one room last month was occupied by a collection of fifty sketches in colour by the late Mr. Douglas Almond, R.I., labelled *Britany in War Time*, but as our readers will doubtless remember the interesting article which Mrs. Almond contributed to our pages last September, and which was illustrated by reproductions in colour of several of these sketches by her talented husband, comment is unnecessary. In another room a series of sixty-odd water-colours by Quartermaster-Sergeant-Instructor E. Handley-Read of *The British Firing Line* impressively reminded one of the cataclysmic character of the struggle on the western battle-front. Mr. Handley-Read is an able landscape artist, and in these sketches he has concerned himself almost wholly with landscape effects: the human element is rarely in evidence, and it is the scene and results of the strife, and not the strife itself, that he depicts. More eloquent than a

column of descriptive writing are his drawings of Ypres, reduced to an "abomination of desolation" by the fire of great guns. The third room at these galleries contained a large collection of portrait-drawings by Mr. W. Rothenstein, interesting alike on account of the sitters and as essays in characterisation.



MEMORIAL CROSS OF ENGLISH OAK  
ERECTED IN HOPESAY CHURCHYARD.  
DESIGNED AND EXECUTED BY  
JOSEPH ARMITAGE

Mr. Charles Shannon has worked in several mediums. With wood engraving and lithography he has won many successes. He has painted many portraits, which, by reason of their fine quality of design and colour, their sense of style, and also sympathy with the character of the sitters, have gained him a well-merited reputation. They will still continue to do so, judging by the remarkable success of those shown this year at the exhibitions of the Royal Academy and the International Society. But excellent as these all are, Mr. Shannon has shown that his greatest artistic gifts are displayed in some of his imaginative paintings. That class of work which contains great qualities of painting, namely magnificent pictorial conception, beauty of design and colour, and fine craftsmanship, is more often associated with the art of Venice when it was at its zenith—the time when the

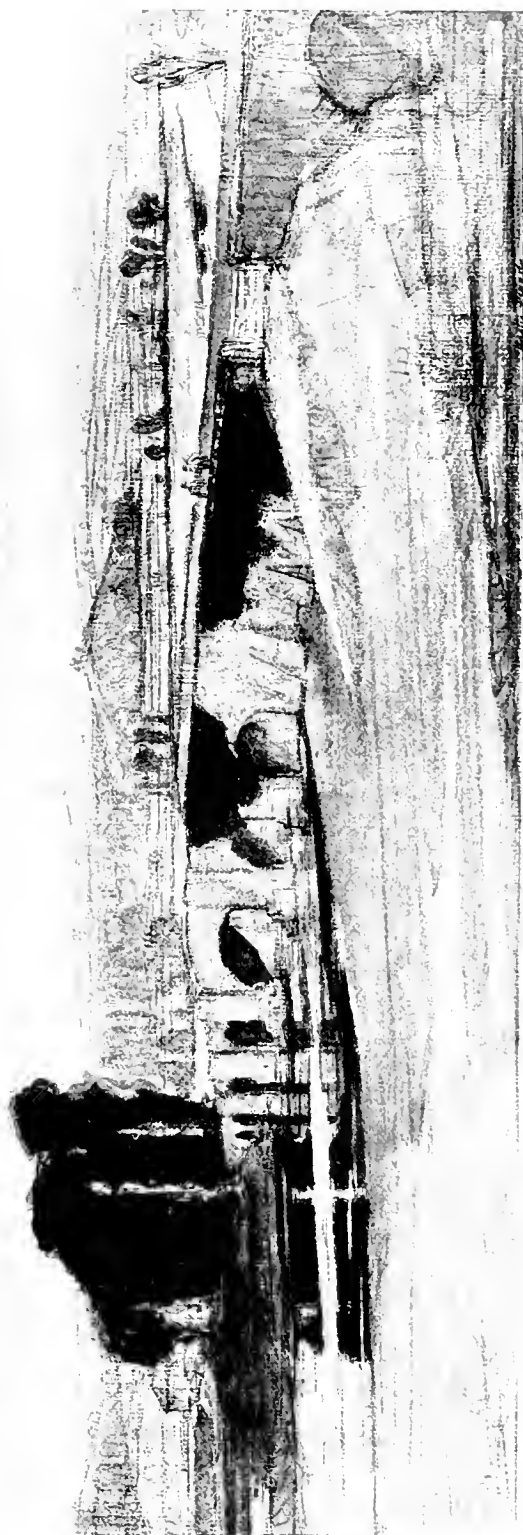
idylls of Giorgione and Titian were created. This is the category in which Mr. Shannon's picture *Hermes and the Infant Bacchus* must be placed. Certainly his powers have never been better illustrated than in this noble work. He has treated the whole subject as a splendid decorative panel, and its decorative qualities are not gained by any sacrifice of life or movement. The whole conception is carried out with unity of design and harmony of colour. Few if any other artists to-day could work out so complete, so rhythmical a design for a tondo like this, and the colour too is admirably suited to its subject.



*(In the collection of Mrs. Frank Gibson).*

"HERMES AND THE INFANT BACCHUS."  
FROM THE OIL PAINTING BY  
CHARLES SHANNON, A.R.A.





"COUNTLESS WEIR." WATER-  
COLOUR BY HESTER FROOD

*(The property of E. F. Cyriac, Esq.)*

## Studio-Talk

EDINBURGH.—In reviewing the ninetyeth Exhibition of the Royal Scottish Academy, one is led intuitively to comparison with the past. Since Sir James Guthrie was elected to the Presidential Chair it has been the practice to devote a considerable proportion of the wall-space to specially invited work indicative of the means of art expression employed by English and more particularly by Continental workers. There can be no doubt that the object of this movement was a correct one; it tended to develop thought, to a broader and more comprehensive outlook on Nature and a fuller knowledge of the methods by which she could be interpreted. This year, however, war conditions have limited the area of choice, and the oil-paintings, with half a dozen exceptions, are by British workers. Lucien Simon's *Wrack Burners* one would not willingly miss, otherwise the foreign work is quite unimportant. Of the English work Mr. Sargent's portrait of the Librarian of Cambridge University would convey distinction to any exhibition; there is Mr. Richard Jack's powerfully expressive *Homeless*; Mr. Clausen's *Renaissance*; Mr. Ambrose McEvoy's *Virginia Graham*; a couple of brilliantly painted portraits by Mr. Orpen; a charming pastoral by Mr. Sims; and the intensely interesting *Pavillon d'Armide* by Mrs. Laura Knight, whose art is represented by this and ten water-colours that are a striking testimony of her interpretative skill in dealing with widely different subjects.

The Scottish work, the exhibition of which is the chief function of the Academy, not only maintains the excellent traditions of the past but is remarkably free from any taint of insincerity or sensationalism, without being conventional or insipid. Pure portraiture, though not bulking largely, is good in quality; figure-subjects and genre occupy a strong position, and there are a number of excellent landscapes—always a feature of Scottish exhibitions. The President, Sir James Guthrie, sends three portraits, of which the principal is that of the Earl of Moray garbed as a country gentleman, simple yet forceful, reticent and sincere. Mr. E. A. Walton's only contribution in this domain is his portrait of Dr. Inglis Clark, a well-known Scottish scientist. Mr. Fiddes Watt is not at his high-water mark in either of his three portraits: the best is his Lord Dundas, in which the justiciary robes are well painted. Mr. James Paterson's versatility is shown in the portrait of a lady in blue dress, and other portraiture of note is Mr. Lintott's self-portrait; Mr. Greiffenhagen's

portrait of his colleague, Mr. Newbery, very able, but a little too revealing; Mr. David Alison's refined portrait of a lady, and a strikingly capable one of Brigadier-General Kays.

Some of the figure-work and genre is associated with the war. Mr. G. Ogilvy Reid's large canvas depicting mud-soiled Belgian soldiers returning at dawn from a night in the trenches is excellent in spirit and composition, but would gain in forcefulness were more variety of type expressed in the soldier figures. Mr. Lavery's London Hospital interior, which was so popular at the Royal Academy last year, has been as great an attraction in Edinburgh, and Mr. Charles H. Mackie shows very vividly the scene of murder and rapine at the burning of Aerschot. Mr. Robert McGregor's *War Baby* has on the surface at least a more joyous note than usually characterises his work. The undertone of sadness however is present. No Scottish painter excels Mr. McGregor in his drawing of the figure; every line has its expression and repeats are rare. This picture will rank with his finest work. It is a far cry from these present-



"RONA"

BY DOROTHY JOHNSTONE  
(Royal Scottish Academy)



"A WAR BABY"

BY ROBERT MCGREGOR, R.S.A.



"WALING POTATOES"

(*Royal Scottish Academy*)

BY W. MARSHALL BROWN, A.R.S.A.



## Studio-Talk

day war subjects to the legendary fights of mythical times, and Mr. John Duncan realises this in his *Valkyries*, and means the beholder also to realise it, by his manner of treatment representing a small troop of these warriors each coursing with a dead hero to Valhalla, as a purely decorative subject with no relation to actuality.

Mr. Robert Burns's *By Candlelight* is a strongly accentuated realisation of the effect of artificial light on the figure of a lady standing by a piano, rose pink with blue shadows, and Mr. Robert Hope's *A Queen of Pageant* is effective not only in the arrangement of the figures but in the fine scheme of quiet lighting by sunshine through a window. Mr. Eric Robertson's *Beauty Luxuriant* shows a capacity for artistic effect that augurs well in such a young painter, and Miss Dorothy Johnstone has achieved another success in her *Roma*, different in style from anything she has yet exhibited. Mr. Marshall Brown makes a very decided forward step in his large canvas *Waling Potatoes*. Not only is it an excellent composition, as the illustration shows, but a purer colour has

with advantage been employed than has characterised most of his previous work. In addition to his Belgian Nuns picture seen at the Royal Academy last year, Mr. Gemmell Hutchison has an attractive study of two little children against a background of greenery, a type of picture in which he excels.

Landscape painting maintains the high level of the Scottish school, and there is no lack of variety in its treatment. An imposing decorative panel is Mr. E. A. Walton's *Warden of the Marshes*—an East Anglian landscape its title would imply—charming in its combination of colour, romantically rendered in the foreground, from which there rises a group of tall, sparsely foliated trees into a lofty sky with heavy cloud masses near the horizon. The charms of evening light are realised with that fine sensitiveness which is so characteristic of the work of Mr. Lawton Wingate, notably in his *Summer Evening*, and Mr. Robert Burns is no less successful in his large landscape *The Castle*, in which Edinburgh's ancient fortress is seen towering through the gloom in a majesty of form not



"MOONRISE ON THE DORNOCH FIRTH"

(Royal Scottish Academy)

BY WILLIAM WALLS, R.S.A.



"BALTILEE FARM, CERES"

(Royal Scottish Academy)

BY MASON HUNTER, A.R.S.A.

always evident in the prosaic light of common day. Mr. Campbell Mitchell is also among the sweet songsters of the night with a landscape of veiled beauty. His *North Gyle*, serene yet pensive, is touched with the first wreaths of the coming winter snows.

Mr. Lawton Wingate, in addition to his landscapes, shows a group of white Japanese anemones in growth, and Mr. William Walls, also stepping aside from his accustomed path, exhibits, in addition to an altogether delightful study of a lion's cub at play, a moonlight scene on Dornoch Firth, a romantically conceived treatment of landscape. Notable also are Mr. A. K. Brown's tenderly limned Highland winter evening scene, Mr. Robert Home's aerially expressive view of North Edinburgh with the Fife hills on the horizon, Mr. Robert Noble's *Border Keep* rich in colour, Mr. John Menzies' *On the Banks of the Tyne*, juicy and translucent in its green foliage, Mr. Charles H. Mackie's brilliant Conway landscape and still more rhythmic shore scene, and Mr. W. M. Frazer's tenderly phrased *Flood in the Fens*.

Mr. Mason Hunter, continuing his studies at Ceres, gives three versions of landscapes in that

locality, all marked by finer composition and greater cohesion than his previous work. The best of these, *Baltilee Farm, Ceres*, is beautifully co-ordinated both in colour and composition. Mr. James Paterson's *Morning in the Coolins*, with its tremendous precipices and riven rocks, is a powerful presentation of elemental force. Mr. Archibald Kay, one of the new Associates, justifies his election by an attractive view of the picturesque river Leny, and Mr. Henderson Tarbet realises an autumn Highland scene when October paints the foliage red and russet. Mr. James Cadenhead has exhibited nothing finer than his moorland scene, quiet, remote, almost sad. In Mr. J. H. Lorimer's *September* the ordered profusion of wealth in a flower-lover's garden is happily realised. Skilful as ever in his interiors Mr. P. W. Adam presents as few painters could do the dignity and repose of the Edinburgh Signet Library.

The water-colour room, though containing many excellent drawings, is really dominated by the ten exhibits sent by Mrs. Laura Knight, already referred to. Of the other pictures the most notable are Mr. Duddingstone Herdman's small but tenderly expressive moonlight scene, Mr. R. B. Nisbet's



"ON THE DIGUE"

(Società degli Acquerellisti Lombardi, Milan)

BY RICCARDO GALLI

*Northern Harbour*, and Mr. Robert Hope's decorative landscape. In the Black and White Room are a number of drawings connected with the war. The Sculpture Hall is largely occupied with a collection of portrait busts by deceased Scottish sculptors brought together by Dr. MacGillivray, who is trying to interest the public in a domain of art that has not yet come to its own in Scotland.

A. E.

MILAN.—The recent exhibition of the Società degli Acquerellisti Lombardi, held in the rooms of the Palazzo Cova, achieved an immediate and complete success. This was obviously due to the excellent and really high quality of the work exhibited, but also, in part at least, to the admirable organisation of this Society—which it has been my privilege to follow in the pages of this journal through its successive exhibitions since 1912. At Venice in that year I admired especially the *Triumphalis Hora* of the President of the Society, Commendatore Sala—a masterly vision of

the interior of Milan Cathedral—the water-colours of Ferrari, Rossi, Galli, Emilio Borsa and Mascarini, as well as Cesare Fratino, a young painter who first attracted my notice in this exhibition.

All these artists are still to the front in the work of the Society, and exhibited in the Palazzo Cova last month. The President once more asserted his entire mastery of the water-colour medium in eight fine paintings. The delicacy of tone and vision, the vaporous quality of Paolo Sala's work are its distinguishing features, and were in evidence in his *Triumphalis Hora*, in those scenes of the Lago Maggiore and of London which have been reproduced in the pages of *THE STUDIO*, and are to be found in the works now exhibited—the *Regatta on the Thames*, *Banks of the Lambro*, the *Church of Val Malenco*, and *On the Longhin*. Paolo Sala is an enthusiast for his art, which he loves for itself in its purity and entirety, and like all the best of the modern British landscape-painters, he searches instinctively and indefatigably for atmosphere. From Rome Onorato Carlandi



"THE BANKS OF THE LAMBRO"

BY PAOLO SALA



"ON THE LONGHIN (MALOJA)"

*(Società degli Acquerellisti Lombardi, Milan)*

BY PAOLO SALA



"MAREGGIATA"

(Acquerellisti Lombardi, Milan)

BY RENZO WEISS

sent four, and from Tuscany Plinio Nomellini five water-colours; the work of both artists is well known to readers of THE STUDIO.

The Society is to be congratulated on having had this year among its guests Mr. John Sargent, R.A., whose two paintings—*The Bed of the Dora at Purtud* and a portrait of the painter Rafaelle—were a revelation to the Italian public. Mr. R. Anning Bell, a master of beautiful figure-work decoratively conceived, sent a delightful scene from Shakespeare's "Tempest."

But it is after all the Lombard artists who form the mainstay of these exhibitions, which are and should always remain—even with the added charm of outside art—distinctively characteristic of Milan and Lombardy. Here Leonardo Bazzaro comes at once before us. The water-colour work of this Milanese artist maintains the vigour and individuality of his oil-work, very notably in his *Traghetto at Chinggia* and *Mercato delle Zucche*. Emilio Borsa excelled in this exhibition in his *Snowstorm at Monza* and *Wet Weather in Venice*, with the corner of the Ducal Palace seen from across the Piazzetta looking seawards, and the cleverly handled reflections of wet upon the pavement.

The Secretary of the Society, Sig. Renzo Weiss, who has contributed so much to its success, came forward magnificently this year in a fine series of works, among which I note especially his *Mareggiata*, a wild sea beating on the coast, and *After the Storm*. Another of this artist's paintings in this exhibition, *Parco*, has been acquired for the Gallery of Modern Art in the Castello Sforzesco of Milan, as well as the *Frivolità Settecentesca (Gaieties of the Eighteenth Century)* of Giuseppe Galli.

Cesare Fratino also handled the *Settecento* here with something of the romantic quality of Emma Ciardi; and there were other artists present who should by no means be passed over—Emilio Gola in his portrait and landscape work, Roberto Borsa (*Saltimbanchi*), Riccardo Galli (*Sulla Diga*—a scene on the canals), Luigi Rossi in his delightful *Riposo*—peasant girls taking their midday siesta—and his *Child and Dog*, Feragutti Visconti in *Two Neighbours*, *Two Enemies*, Angelo Landi (*Ritratto di Bimba*), Lodovico Zambelletti (*At the Toilet*), Grubicy de Dragon, Giovanni Greppi in his *Valley with the Birch Trees*, and Antonio Piatti in his wild embrace of plunging Centaurs, conceived with something of the intensity of Professor Tito's imaginings of these mythic beings.

## Reviews and Notices

In spite of war conditions this admirably organised exhibition has met with the success it deserved. Nearly half the works exhibited were sold some time before the exhibition closed, and a large sum has been realised in aid of those who have suffered the loss of sight in fighting for Italy and her Allies. S. B.

### REVIEWS AND NOTICES.

*English Mural Monuments and Tombstones.* Selected by Herbert Batsford. Introduction by Walter H. Godfrey, F.S.A. (London: B. T. Batsford, Ltd.) 12s. 6d. net.—This volume contains eighty-four excellent collotype reproductions of wall tablets, table tombs and headstones of the 17th and 18th centuries, selected by Mr. Herbert Batsford as representative of the beautiful and traditional types preserved in the parish churches and churchyards of England, and the collection is one which the modern designer and executant of memorials of this kind, for whom the volume is chiefly intended, would do well to study carefully. To makers of monuments the stupendous conflict now being waged has brought unprecedented opportunity for the exercise of such talents as they possess, and it behoves them to quit themselves in a manner worthy of the great occasion. As a help to that end, they cannot do better than familiarise themselves with the memorials which our ancestors have bequeathed to us. The period to which Mr. Batsford's selection belongs was peculiarly rich in the creation of monuments which in dignity of design contrast strikingly with the garish productions of the period succeeding it. The Napoleonic wars have left us with but few memorials that excite our admiration, and in the interval commercialism has exercised a debasing influence on the craft of the monumental mason. As the volume before us is expressly intended "for the use of craftsmen and as a guide in the present revival of public taste," we are inclined to think that this object would have been furthered if the illustrations had included a few examples of the type of memorial which the designer and craftsman of to-day should endeavour to avoid, although it is true that they have no need to go far afield to find such examples in abundance.

*Oxford.* By ANDREW LANG. With illustrations in colour by George F. Carline, R.B.A. (London: Seeley, Service & Co.) 12s. 6d. net.—Though many years have elapsed since this book of Andrew Lang's made its first appearance after coming out serially in the "Portfolio," it is just as readable now as then. The author did a prodigious amount

of literary work during his career, but his writing always retained that charm which in combination with an erudition above the ordinary made his books and essays so acceptable to the intellectual type of reader. The colour plates by Mr. Carline, presenting various aspects of the famous seat of learning, form an agreeable addition to the reprint.

*Saints and their Emblems.* By MAURICE and WILFRED DRAKE. (London: T. Werner Laurie.) £2. 2s. net.—This dictionary of saints and their emblems has been compiled by the authors of "A History of English Glass-Painting," mainly for the use of artists and craftsmen who are concerned with ecclesiastical art of various kinds and who often encounter much difficulty in the proper representation of sacred figures—more particularly those of the lesser known saints in the Calendar. They have followed Dr. Husenbeth's dual method of indexing, giving first an alphabetical list of saints' names and secondly an index, also alphabetical, of the emblems proper to them, but whereas Dr. Husenbeth's list comprises only some 1500 names theirs comprehends about three times that number. The appendices contain lists of patriarchs, prophets, and sibyls with their emblems, of patron saints of arts, trades, professions, and other categories, and those invoked for special occasions. We have no hesitation in endorsing the commendation of the author's work which Mr. Aymer Vallance utters in his brief foreword, where he speaks of the volume as "the result of long and conscientious study," and as such vindicating its claim to usefulness. The book is printed on superior paper and is neatly bound; and by way of illustration it contains a dozen plates, some of which are in colour, from drawings or photographs of windows etc. in which the figures of saints appear.

M. RODIN'S WHISTLER MEMORIAL.—Mr. William Heinemann and Mr. Joseph Pennell, Hon. Secretaries of the Committee of the Memorial to Whistler, organised by the International Society of Sculptors, Painters and Gravers, have communicated to us the following letter received from M. Rodin, dated April 13th, 1916:

Le Monument Whistler était presque fait lorsque la guerre est venue, et je n'y ai plus travaillé. C'est la première chose que je vais faire sitôt que je serai un peu libre. Je ne peux répondre à vos souscripteurs en ce moment, mais six mois après la guerre terminée, le monument pourra se mettre à Londres. Ces six mois, je les compte pour la fonte de bronze, risque à rectifier de quelques mois. — AUG. RODIN.

They add that the entire sum required for the memorial has been collected, invested and placed in the hands of trustees.



## THE LAY FIGURE: ON ART AND AFFECTATION.

"I WONDER if there is any offence against artistic propriety worse than insincerity," said the Art Critic. "It always seems to me that the artist who does not work honestly and with real conviction is to be accounted a traitor to right æsthetic principles."

"If by insincerity you mean the wilful evasion of his artistic obligations, I am quite ready to agree with you," replied the Man with the Red Tie. "The artist, I take it, holds in the modern world a position of unquestionable responsibility, and must always do his duty to the best of his ability."

"But this duty is not the same for all artists; you must not forget that," objected the Young Painter. "It would not be fair to accuse a man of insincerity because you did not like the character of his work or merely because his point of view and his methods differed from those adopted by other people."

"Of course not," agreed the Critic. "Every artist is entitled to interpret the rules of art in the way that expresses best his personal sentiment; all I ask is that this sentiment shall be seriously felt and honestly applied. I do not mind even if it is fanatically insisted upon: fanaticism is merely a good quality carried to excess by a man who believes vehemently in himself, and the worst that can be said of it is that it is an exaggeration of sincerity."

"Oh yes, I can forgive the fanatic, though he bores me unutterably," said the Young Painter: "but still I do not see why the rules of art that you speak of should be fanatically applied. I believe in freedom of thought, in unconventionality, and in originality of manner and method. Art ought not to be governed by hard and fast laws, and certainly should not be stereotyped."

"Quite so. I applaud your sentiments," laughed the Critic. "But when you claim freedom of thought I presume that you really mean that your intention is to think for yourself and to put yourself into your work. You are not going, for instance, to make the mistake of adopting the thoughts of other people and of pretending that they are your own?"

"I hope not," returned the Young Painter. "I do not like secondhand inspiration. If I tried to adopt the thoughts of another person or to use the ideas of someone else I should feel like an ass in a lion's skin."

"You would rather let people see you just as you are than hide conveniently behind someone greater than yourself," chuckled the Man with the Red Tie. "Well, I think we can call that true sincerity."

"It is not the only form of sincerity, though," argued the Critic; "and it is not even the most important. The ass who pretends to be greater than he is by nature is very soon found out and pays promptly enough the penalty for his conceit. The sincerity that I value more highly is the one that keeps the whole character of an artist clean and wholesome and free from affectations and that urges him always to do his best, whatever his circumstances may be, and even at the cost of much self-sacrifice."

"Art for art's sake: is that your idea?" asked the Man with the Red Tie.

"Well, more or less," replied the Critic. "It is certainly for the sake of art that a man struggles against misrepresentation and want of popularity to get other people to accept things in which he devoutly believes; it is certainly not for the sake of art that another man adopts tricks and sensational devices to secure a sort of spurious popularity; and it is assuredly not with any creditable artistic intention that an artist who has proved himself capable of fine accomplishment diverges into incompetent eccentricities to please a gang of weak-minded followers, who are ready to applaud everything he does as the work of a genius."

"You mean that an artist must never lower his standard either of thought or practice," suggested the Young Painter.

"That, and more than that," agreed the Critic. "I mean that an artist must have no pretences, that he must have no affectations either of mind or method, that he must be frankly the product of his own time and his own surroundings. If he poses as the possessor of primitive innocence and a child-like intelligence he is only affecting a sham aloofness from the facts of the world about him; if he puts on a deliberate uncountness of executive performance he is only pretending that he never went to an art school and never learned his trade; if he rushes into extravagances of practice he is professing to believe in things which at heart he knows to be ridiculous. I want him to avoid such stumbling-blocks in the way of true progress, to be honest and always do his best."

"Yes, but perhaps we are not all built that way," hinted the Man with the Red Tie.

THE LAY FIGURE.







"THE QUEEN'S BEDCHAMBER" FROM A  
PASTEL DRAWING BY GEORGE SHERINGHAM.

## *Some Pastels by George Sheringham*

### SOME PASTELS BY MR. GEORGE SHERINGHAM.

THERE is a great deal of nonsense written about pastel by critics who have not taken the trouble to study the medium—in criticisms of exhibitions of pastel paintings it is common to see this or that type of work praised as correct and legitimate and other types dismissed as departures from technical propriety or as misapplications of the process. Such attempts to limit the scope of pastel and to fetter with conventions the freedom of the artists who use it in their work are the more to be deplored because they are inspired by the ill-informed opinions of the critics themselves and are founded neither upon knowledge of the history of the medium nor upon understanding of its capacities: dogmatism of this sort is as harmful as it is misleading.

For, really, there are no rules which can be laid down for the management of pastel. It is a medium which can be applied in almost any way which suits the personality of the artist, and which

can be handled in whatever manner may fit best the intention of his art or the character of the work on which at the moment he may happen to be engaged. It can be carried far and elaborately finished, or it can be treated slightly and sketchily to suggest the facts of the subject chosen: it can be used broadly and in masses like a painting medium or with the line method of a drawing: and there is hardly any class of subject which cannot be realised and expressed with its assistance.

No better illustration of the adaptability of pastel to a particular purpose could be desired than is afforded in the works by Mr. George Sheringham which are reproduced here. These decorative fantasies depend essentially for their effect upon the right adjustment of lines and masses and upon the well-considered placing of colour spaces: they demand little in the way of realistic representation of fact, and require no high degree of surface finish and no elaboration of execution for elaboration's sake. Their charm lies in their daintiness of suggestion and in what may be called their speculative interest: in the



"THE FOND"

BY GEORGE SHERINGHAM

## *Some Pastels by George Sheringham*

power, that is to say, which they have of stimulating imagination and of rousing an æsthetic emotion in the people who see them. To claim attention on the ground that they give evidence of laborious application, or that they are the outcome of long and careful preparation, is not their aim: they are the spontaneous revelations of the artist's ideas, impressions in which he has made apparent his own personal sentiment, and it is because they reveal how deeply this sentiment is impressed upon his mind that they make so convincing an appeal.

In recording such spontaneous ideas it is obvious that spontaneity in the medium chosen is essential. And it is just this spontaneity that is the distinguishing quality of pastel when it is used as Mr. Sheringham uses it. There is in his touch a freshness that is very acceptable, a promptness that is extremely significant; he neither fumbles nor hesitates; what he sets down has always just its right place in the scheme of his work and makes just its correct contribution to the final result. There is nothing superfluous, nothing that could be taken away without perceptibly decreasing the meaning of the design and diminishing the strength of the æsthetic message it is intended to convey; and yet with all this economy of statement the decorative sufficiency of everything he does is never to be questioned.

Clearly, this completeness of result would be impossible if the medium did not respond fully to the demand that he makes upon it. It is difficult, for instance, to imagine how with any other painting process he could have made so persuasive a fantasy like *The Persian Vase*; oil painting would have been too ponderous and too formal for so

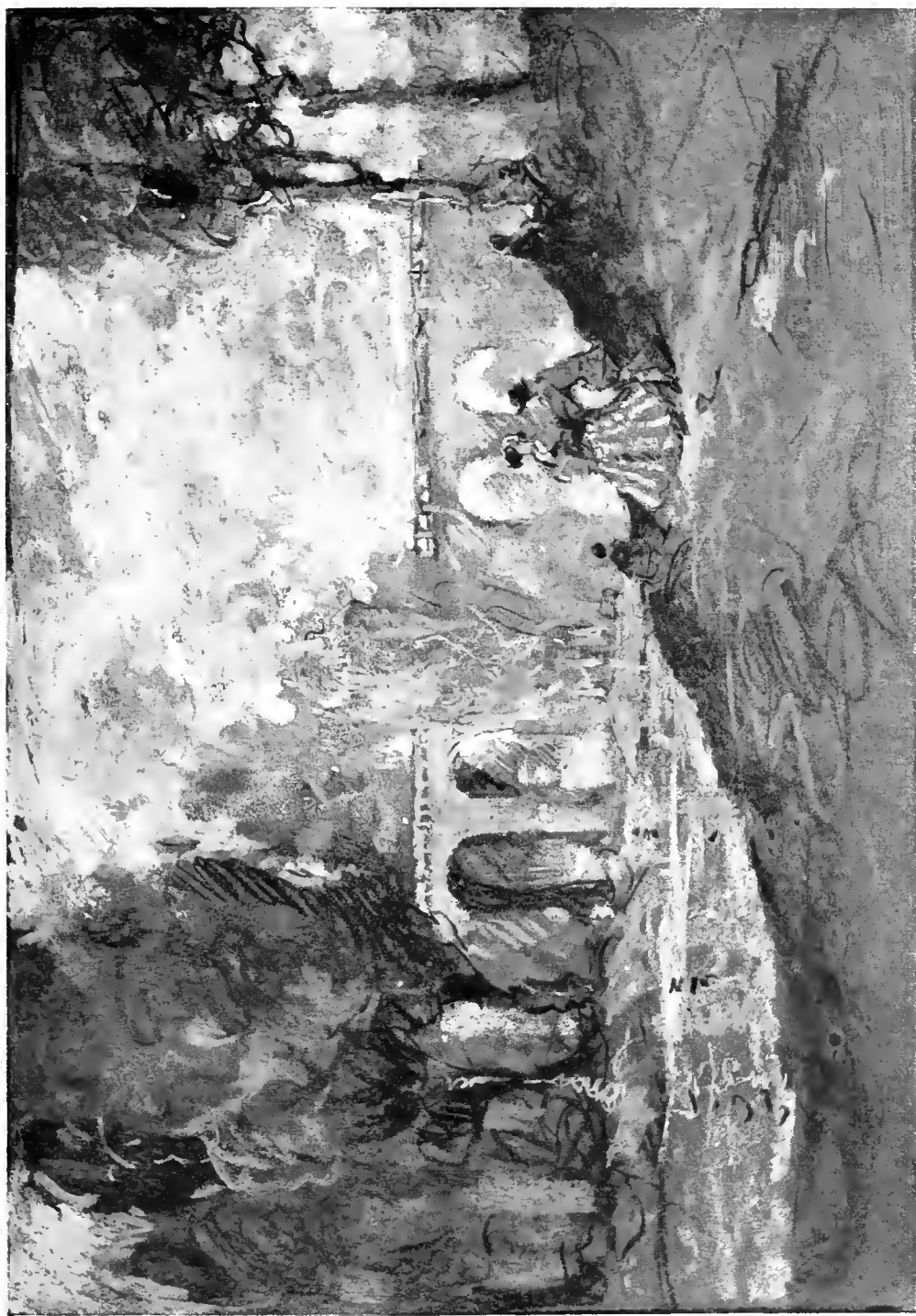
delicate a motive and would have tempted him to become unnecessarily sumptuous and forcible; water-colour would have been too elusive and too difficult to keep under precise control—too accidental in its behaviour to be entirely trustworthy. But with pastel he can keep touch with every detail from beginning to end; he can define things precisely or suggest them daintily, and he can make his whole scheme of decoration intelligible without having to commit himself too definitely to assertions of actual fact. In handling such a motive pedantic reality would be as much misplaced as the mere display of technical facility; wisely he has chosen the medium which by its subtlety and unobtrusiveness allows him to give the full value to his artistic intentions without itself insisting upon being noticed.

It is the same with his other pastel decorations;



"AT GOLDER'S GREEN"

BY GEORGE SHERINGHAM



A LANDSCAPE TIME SKETCH  
BY GEORGE SHERINGHAM.



*Some Pastels by George Sheringham*



"LE PETIT DÉJEUNER"

BY GEORGE SHERINGHAM

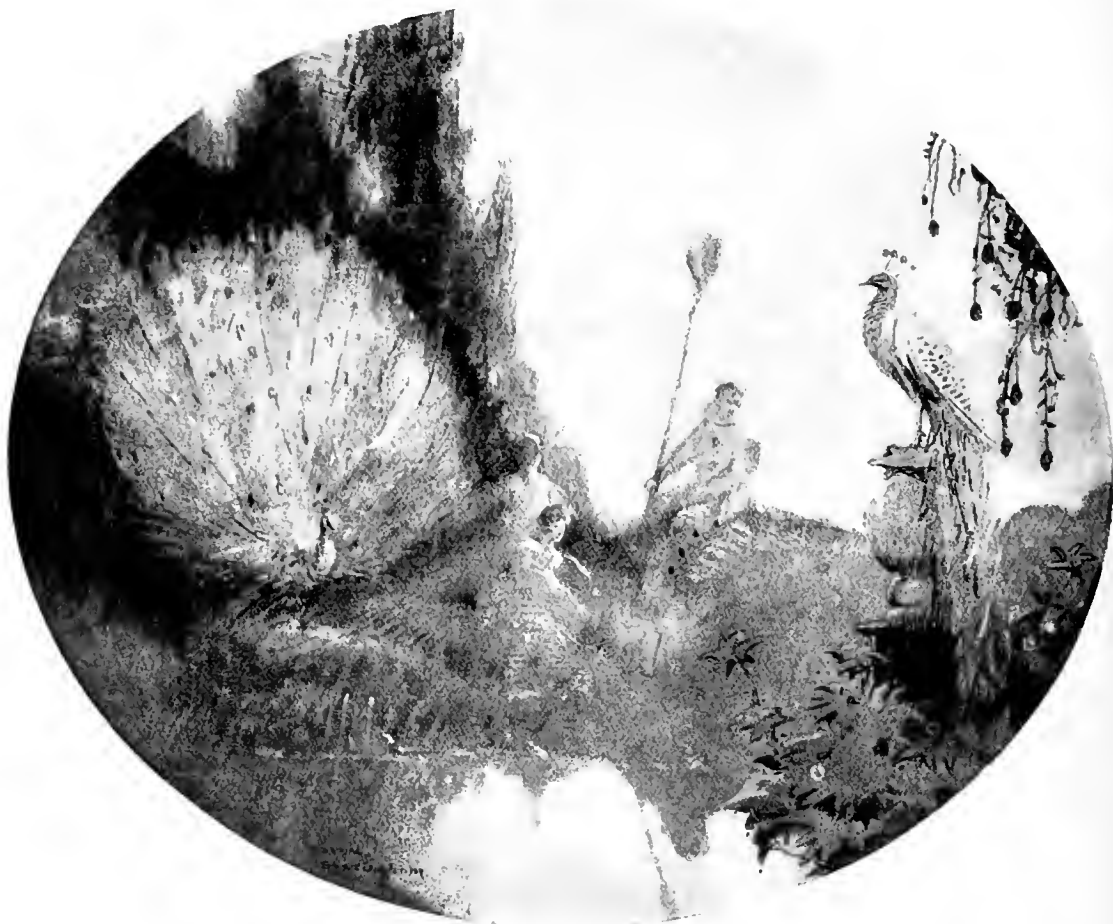


"THE READER"

BY GEORGE SHERINGHAM



*Some Pastels by George Sheringham*

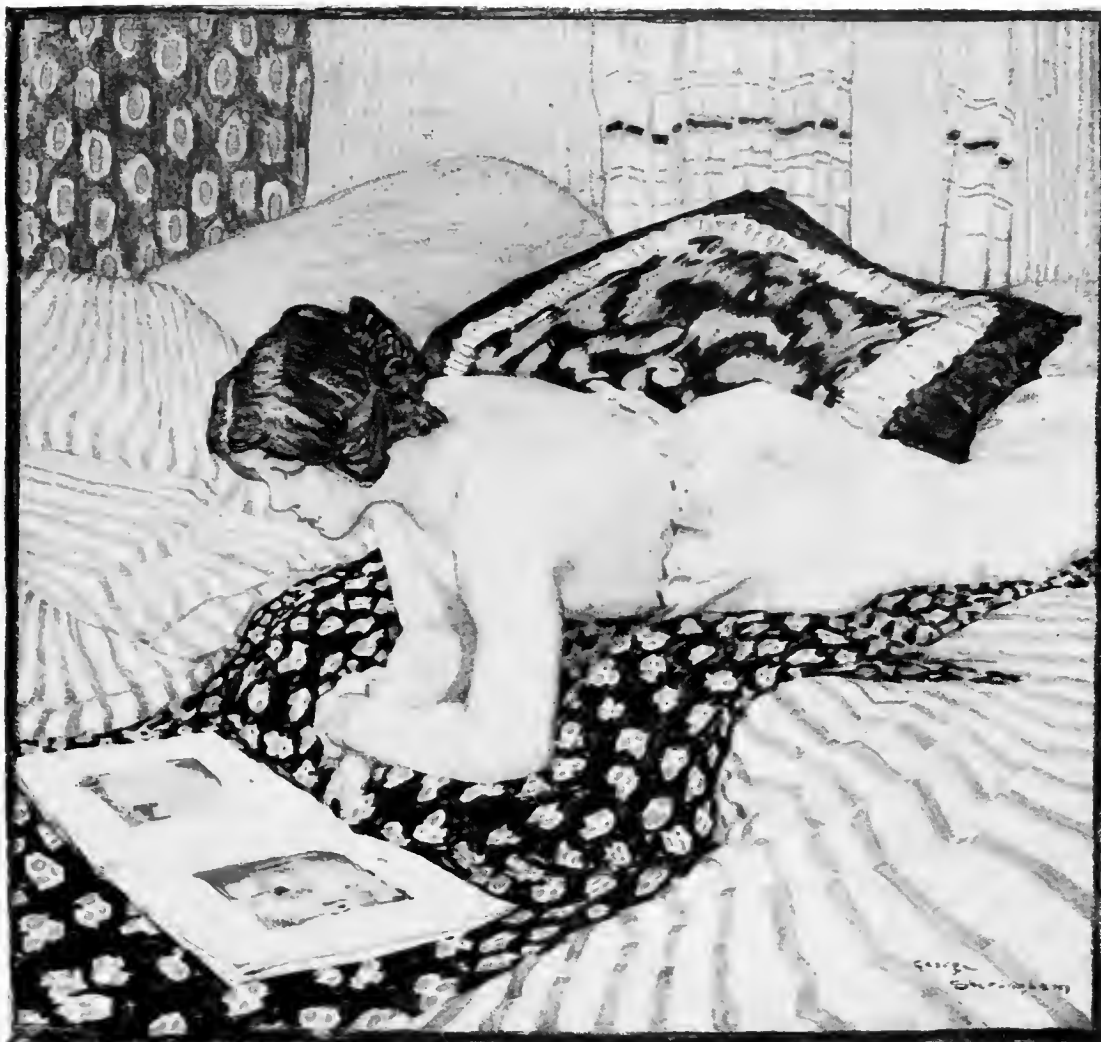


"THE POOL"

BY GEORGE SHERINGHAM

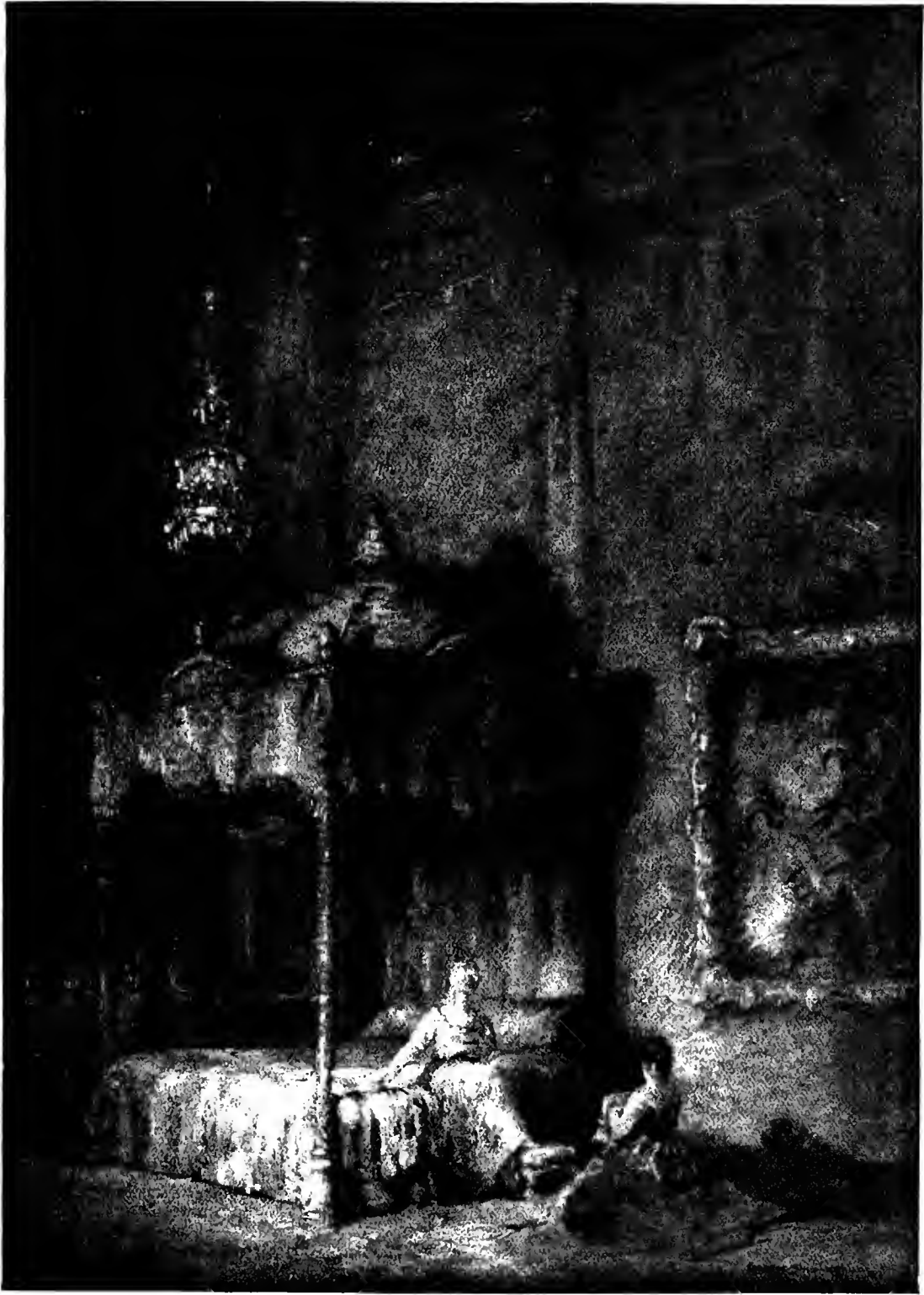
about them all there is an air of perfect agreement between the idea by which they are inspired and the means adopted to make the idea intelligible to other people. Always it is the design itself that first claims attention, not the cleverness of the craftsman who has exercised his skill in carrying out the design: always the immediate impression one receives in looking at Mr. Sheringham's work is that he seems infallibly to arrive at perfect achievement: it is only by later examination that one realises how a masterly use of his medium contributes to this perfection, and it is only after much contemplation that one perceives what part the medium itself plays in bringing about the result. But then the artist has in this instance purposely selected the medium because it lends itself so well to his particular scheme of practice and fits in so admirably with his temperamental preferences—that is why this delightful atmosphere of agreement between his mind and hand pervades the whole of his work.

Certainly, in everything he does Mr. Sheringham proves that he has an absolute control over all the essentials of the decorator's art, and that just as he knows by instinct what is the medium best suited for the interpretation of a particular kind of design, so he understands surely what kind of treatment is most appropriate for each class of his production. There is nothing stereotyped in his art, no limitation of his energies to one type of expression. It is interesting, as an illustration of this, to compare the reticence and simplicity of such things as *The Flowered Shawl*, *The Reader*, and *Le Petit Déjeuner*, with the sumptuousness of *The Queen's Bedchamber* and *The Toilet*, and with the almost careless freedom of *The Landscape Time-sketch*, or, again, to set the quiet breadth of the study by the sea, *Sand*, against the more fantastic richness of *The Pond* and *The Pool*. An artist who can handle equally well motives so markedly divergent in character, and can keep consistently in each one such an admirable



"THE FLOWERED SHAWL"  
BY GEORGE SHERINGHAM.





"THE TOILET"  
BY GEORGE SHERINGHAM

## *Some Pastels by George Sheringham*

coherence of effect and such a judicious balance of rightly related qualities, is a very complete master over all the practical details of his craft.

However, it is his steady progress in the acquisition of this mastery that must be counted as one of the most definitely encouraging characteristics of Mr. Sheringham's career. From the moment of his first appearance he was generally recognised as an artist of real individuality and unusual qualifications and as a man who, given the right opportunities, was certain to go far. But in his early promise there was, naturally, the element of uncertainty whether he would be able to maintain in his subsequent activities the high standard of originality he had set up—as, indeed, there always must be in the case of a youthful genius who has come before the world with a new message to deliver. There was the danger that he might, with what is after all only human fallibility, be satisfied with his initial measure of success, that he might become content to repeat himself, and that he might, having gone so far, lose his

ambition to discover new directions in which his art would expand and fresh ways of expressing himself.

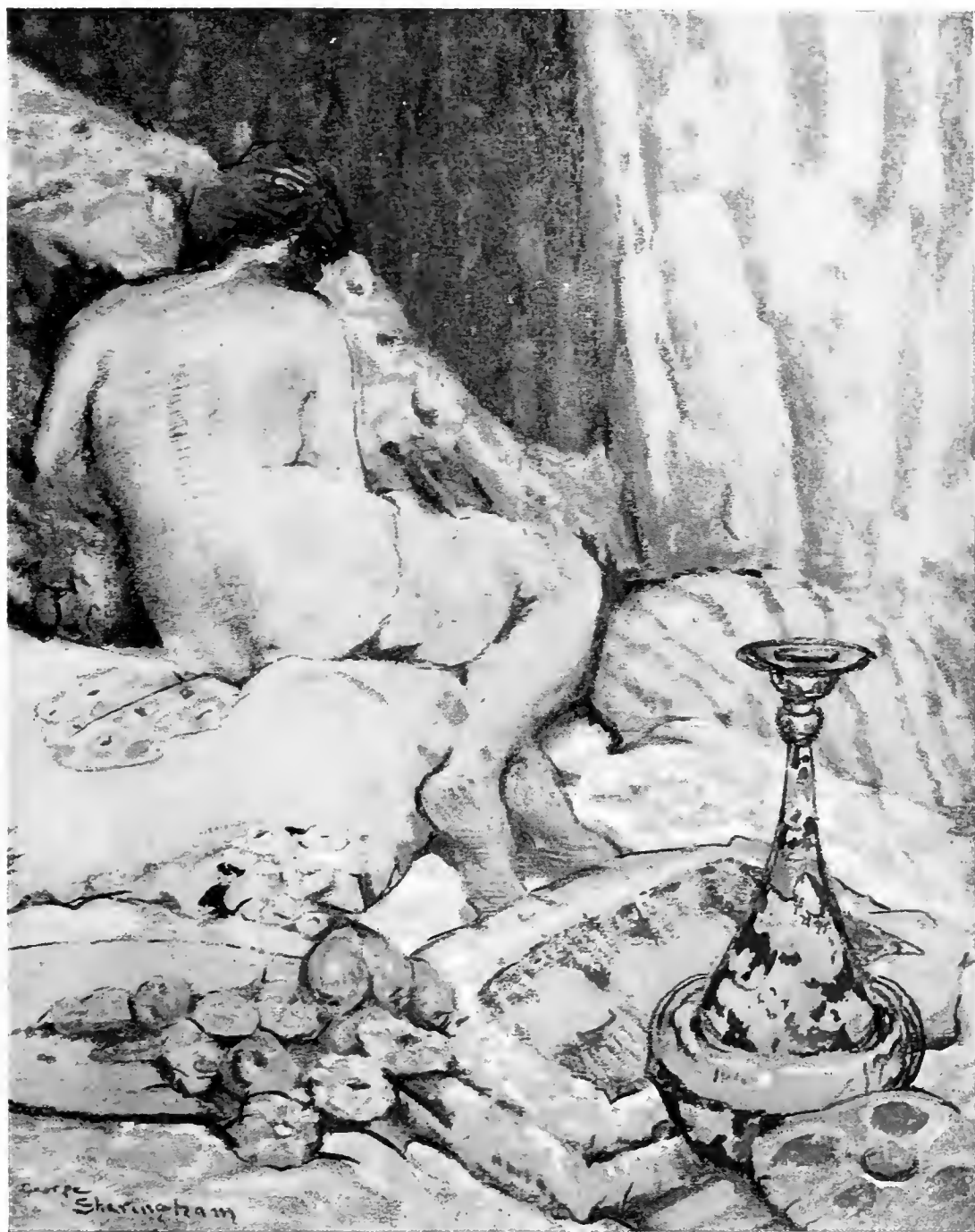
But to his infinite credit it must be said that he has not for a moment relaxed his efforts to make his work in all its many phases more convincingly significant and more comprehensive in its grasp of the most effective principles of decoration. Nor has there been throughout the whole series of his productions any sign of waning in the abundant fertility of his imagination—all the demands he has made upon it have been amply met, though assuredly they have been as numerous as they have been exacting. He is always seeking new fields of design to explore, always setting himself fresh problems in decoration, and always adding to his experience in the use of his materials; year by year his art widens its range and becomes more sure in accomplishment. And year by year, too, his persistent study amplifies his knowledge and enlarges his outlook: and it is in this persistency in the pursuit of the unknown that lies the secret of his progress.

W. K. WEST.



"SAND"

BY GEORGE SHERINGHAM







*Recent Portraits by Mr. de László*

RECENT PORTRAITS BY  
MR. P. A. DE LÁSZLÓ.

THERE are at the present time a great many painters who never seem to remember that an oil picture does not remain through the lapse of years without undergoing a ripening process which gives to it an appearance very unlike that by which it was distinguished when it first left the easel. They forget apparently that the old canvas, as we see it now, owes almost as much of its impressive effect to time, dirt, and varnish—the greatest of the Old Masters, as they have been called—as it does to the long dead craftsman by whom it was produced. So little do they think about the inevitable changes which their work must sooner or later undergo, that it is common enough to find them painting to-day pictures which have all the sombre obscurity of the ripest old age, and which are so difficult to decipher that they might almost have come from the prehistoric past. When time, dirt, and varnish have worked their will on these pictures, what will remain? The colour will be gone, the artist's handling will be unintelligible, the labour he has expended in realising his ideas will be wasted and thrown away.

How much wiser are the men who work with an eye to the future; who are mindful, that is to say, of the influences by which their paintings will be affected as time goes on. These men arrange their technical methods with a wise prevision of what is to come; by judicious forethought they avoid the risk of having the artistic intention of their productions prematurely obscured, and by intelligent application of executive processes they keep their art alive for the satisfaction of posterity. They know what allowances to make for the maturing of their work, and this knowledge guides them in their practice, leading their effort always in the right direction and saving it from any waste of purpose.

It is because he has in a very high degree this power of looking ahead that Mr. de László holds so prominent a position among the artists of our time. In all the qualities of his work there is evident the intention that his pictures shall live, and that they shall be as convincing in the future as they are to-day—that in all matters which he can control they shall be permanent evidences of his capacity and lose none of their authority when they are tested by time. There is nothing haphazard about his methods; always deliberate and carefully considered, they are directed inflexibly towards the realisation of a pictorial aim which is

unusually consistent and in which a full sense of the responsibility he owes to his art is invariably displayed. Always, too, they are pointed at an ultimate result, not at some momentary achievement which may or may not have the possibilities of permanence.

Look, for instance, at the manner of his brushwork—it is very expressively displayed in such portraits as those of *The Duchess of Wellington*, *General the Earl of Cavan*, and *Colonel E. M. House*. The sharpness and clear-cut decision of his touch, the almost uncompromising directness of his handling, and the clean directness of his executive treatment will remain as salient features of his paintings so long as any of the paint he has put upon the canvas is left. Time, the darkening of tones, chemical changes in the pigments, all those happenings which attend the maturing of a work of art, will never destroy the vitality of his initial statement. At most they will only soften and make more suggestive the pictorial definition upon which he insists: the meaning of what he has done will not be lost and the strength of his intention will continue to be apparent through all the modifications that years may cause in the original aspect of his work.

There is not a little satisfaction in the idea that the art of Mr. de László has this solid foundation of mechanical fitness—that its mechanism is rightly directed and its method inherently sound—certainly he is too important an artist to be easily spared. It would be a serious loss indeed if the same fate were to overtake him which has already befallen some of our modern artists, whose paintings through want of foresight and technical understanding have in a few years suffered a full measure of the decay that centuries only could bring to a properly handled performance. For he has played during his career a rarely distinguished part as a pictorial commentator on contemporary history and he has painted an extraordinary succession of portraits of great personages and of notable people who have taken their fair share in the affairs of the world. It is very greatly to be desired that these portraits should last and continue to be available many generations hence for the information of students of humanity and for the enlightenment of the historian. There is much that gives food for thought to be read in the faces of men who have shaped the fortunes of a nation, and it is only by the art of the portrait-painter that the chance of summing up a personality in this way can be prolonged after the man himself has disappeared from the stage.

## *Recent Portraits by Mr. de László*

But there is another reason too why we should rejoice that there is nothing ephemeral or untrustworthy in Mr. de László's work—an æsthetic reason. Even if he had painted no one of distinction, even if all his portraits had been of ordinary, everyday people whose virtues and characteristics had never become known beyond the limits of the family circle, he would still be an artist with the highest claims to consideration. The personal note in everything he does is very strongly pronounced, he has a marked individuality and a clearly defined style, and he is a curiously intimate observer of character. He possesses in fact all those fundamental qualifications by the aid of which the portrait-painter rises from the level of a mere recorder of likenesses to the rank of a masterly interpreter of the subtleties of the human type. In even the most obscure person he would find something artistically interesting, something worthy of his skill as a painter, and something which would help him to achieve an expressive result—unless indeed he were so unfortunate as to be confronted with a face which reflected absolute vacuity of mind, and in that distressing situation even the greatest of the world masters might be forgiven for failure.

Then, again, he is a particularly able draughtsman, with a profound understanding of construction and a keen appreciation of grace of line. There is never anything tentative or indecisive in his drawing, never a hint that he has hesitated over the definition of a form. He has obviously full confidence in himself, but it is equally obviously a confidence born of thorough knowledge and matured by persistent practice, not the empty conceit of the facile worker who trusts to showy cleverness to conceal the actual insufficiency of his equipment. Mr. de László succeeds in drawing finely because he has learned first to see correctly and has then trained his hand and eye to work in harmony, and because he knows before he puts a touch on his canvas just what that touch has to contribute to the general scheme of his picture. There is no need for him to fumble or to set down vague marks which can be laboured later on into something which professes to have a meaning, neither is there any need for him to explain by small additions what the mark of his brush really signifies; his first touch does what he intends it should do, and expresses what he wants it to express, and from the first touch to the last each one carries the picture surely on to its eventual completion. But it is only the draughtsman who knows thoroughly what he is about who can work

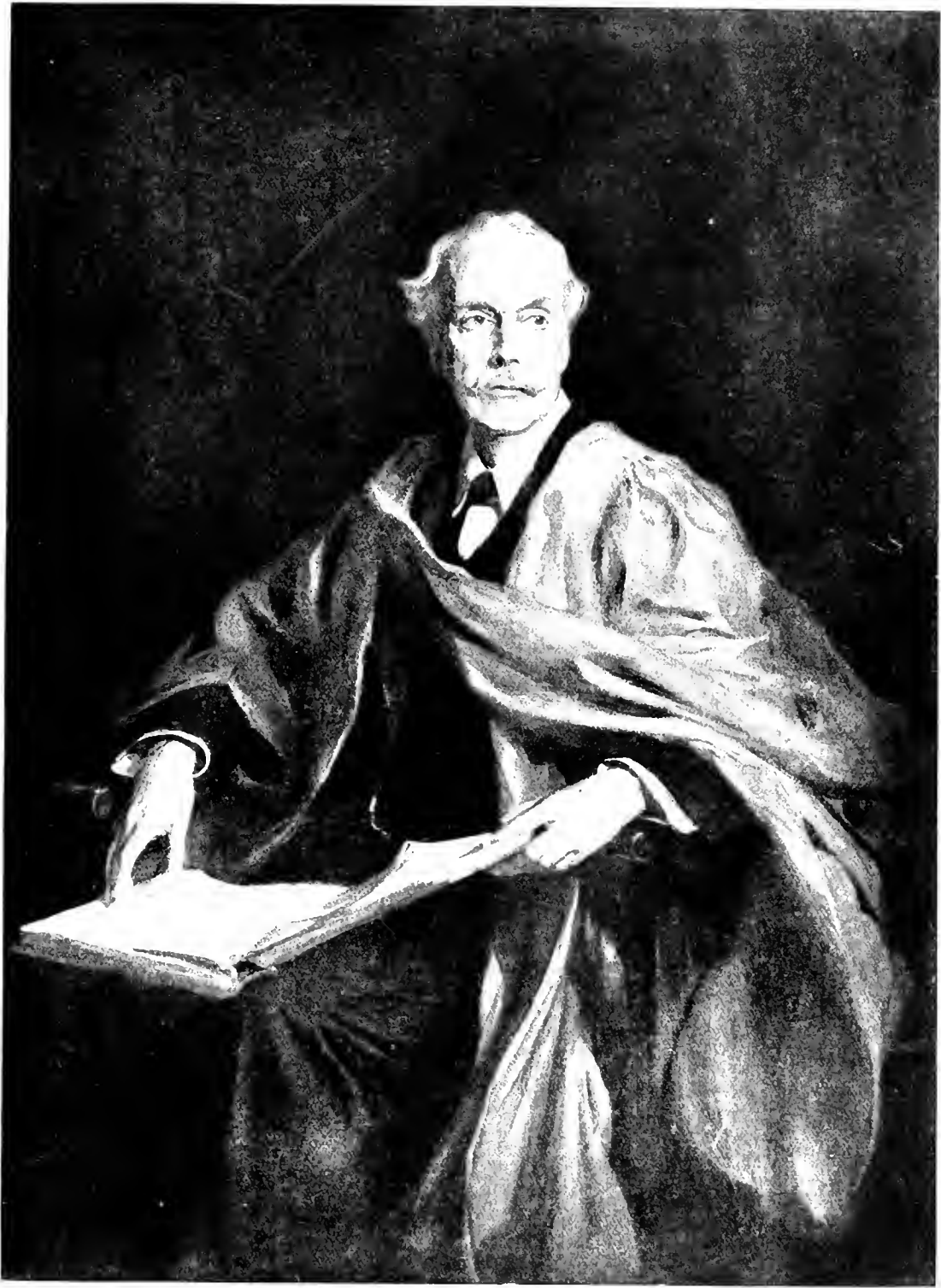
in this systematic and methodical manner, or who can deal with a picture as if it were a sort of map of exactly placed lines; swift disaster would await the man who tried to use this method before he had learned how to see, or who attempted to apply this system without having discovered the foundation on which it rests.

However, it is not only because of his shrewdness of observation and his admirable skill as a draughtsman that Mr. de László is to be accounted an artist of such notable capacity; he is, as well, an exceedingly persuasive and sensitive colourist and he has a vital decorative instinct. His portraits are always important decorations—and in this they are true to the best traditions of this branch of art practice—dignified in design and planned with sincere regard for the right adjustment of masses and the rhythmical arrangement of lines. In each of them there is a pattern which fills the canvas in a peculiarly satisfying way and in the working out of which the artist gives free rein to his inventive ingenuity and his natural feeling for style. It is not enough for him to record the character or to realise the personality of his sitter, he must make that personality the motive of a decoration which emphasises and illustrates the sitter's character, and that decoration becomes as much an essential of the portrait as the sitter's face.

This is perhaps the direction in which Mr. de László's art has developed most during recent years. His executive powers, always remarkable, have gained undoubtedly in flexibility and in responsiveness to the demands he makes upon them, but if later portraits—like those of *Mrs. Sandys*, *The Duchess of Portland*, and *The Right Hon. A. J. Balfour*—are compared with those he painted in the earlier stages of his career, the gain in breadth of artistic vision will be even more apparent. But, after all, with an artist of his temperament, progress of this kind was to be expected; he is endowed with too keen a sense of the importance of portraiture to leave untried any of the possibilities which it offers to him.

At the same time, in testing these possibilities he never lapses into vague or aimless experiment; he has too stable a mind and too serious a conviction to play tricks with his principles. What he seeks, really, is to widen the scope of his art without changing its character, to make more emphatic the message that throughout his life he has been trying to deliver, and not to confuse his utterance by sounding any discordant note. To express more fully and more convincingly the artistic creed in which he believes is his only aim.

A. L. BALDRY.



"THE RIGHT HON. ARTHUR  
JAMES BALFOUR, M.P."  
BY P. A. DE LÁSZLÓ



"MISS MURIEL WILSON"  
BY P. A. DE LÁSZLÓ



"THE DUCHESS OF PORTLAND"  
BY P. A. DE LASZLÓ



"GENERAL THE EARL OF CAVAN"  
BY P. A. DE LÁSZLÓ



PORTRAIT OF MRS. ELINOR GLYN  
FROM THE PAINTING BY P. A. DE LASZLO







"COLONEL E. M. HOUSE"  
BY P. A. DE LÁSZLÓ



"MRS. SANDYS"  
BY P. A. DE LÁSZLÓ



"THE DUCHESS OF WELLINGTON"  
BY P. A. DE LÁSZLÓ



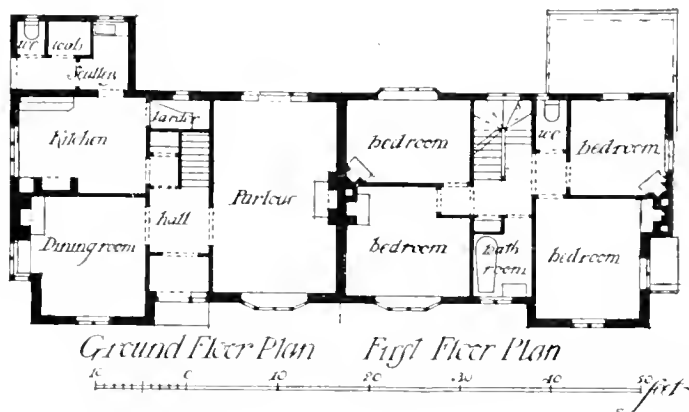
"TWO INDIAN OFFICERS"  
BY P. A. DE LÁSZLÓ

## *Recent Designs in Domestic Architecture*

### RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

BUILDING in metropolitan districts north of the Thames is so extensive that the history of modern architecture could be written after a comprehensive tour. For some of the most interesting work of all, one would proceed direct to Golder's Green, in which neighbourhood every idea of value seems to have been monopolised. Illustrations are given of three such houses with character, designed by Mr. T. Millwood Wilson. The first shows two semi-detached houses in Meadway, Hampstead Garden Suburb. These are constructed of Amersham bricks with the centre part of the building roughcasted, the roof being of hand-made tiles. Considerable ingenuity has been exercised in the design, notably in connection with the chimneys, which have been grouped together so as to get them as large as possible and to form a feature of the elevation. The houses are a well-balanced pair and the

whole effect is original and pleasing. Simplicity is the keynote, though here and there are to be noticed quaint details, such as the small window by the chimney stack, with corresponding internal variety. The sitting rooms are arranged with the windows facing south and commanding a view of Hampstead Heath. The other illustration of Mr. Wilson's work shows a house built by the architect for his own occupation, and expresses therefore his most firm convictions as regards a model residence of this size. That the



TWO HOUSES IN MEADWAY, HAMPSTEAD GARDEN SUBURB

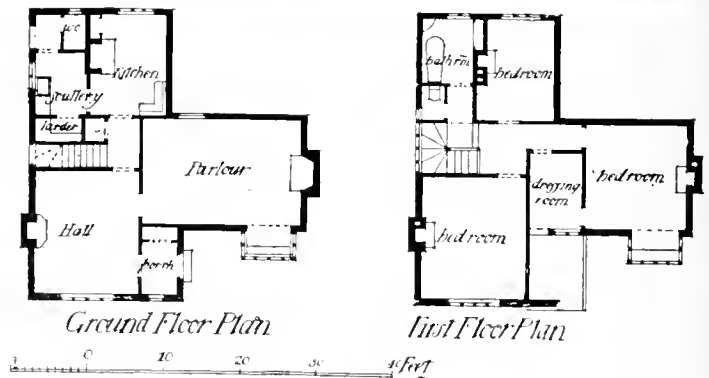
T. MILLWOOD WILSON, ARCHITECT



WAYSIDE, HAMPSTEAD WAY  
T. MILLWOOD WILSON, ARCHITECT

house presents an effective front cannot be denied, and the interior is no less interesting. The planning is on the old lines, with a hall and parlour, one leading from the other: thus doing away with useless passages, entrance hall, etc., and providing a larger sitting room. The ceiling in the parlour shows the floor joists, which are painted a dark green and prepared for stencilling. Decorative plaster work is seen here and there. The walls externally are covered with smooth cement and the roof is of hand-made tiles. The steps to the main entrance, though assisting the appearance of the house and improving the outlook, might involve objections—for instance, in regard to children, though this difficulty is minimised by the level approach to the side door.

Since Mr. Hubert S. East won the Soane Medal-

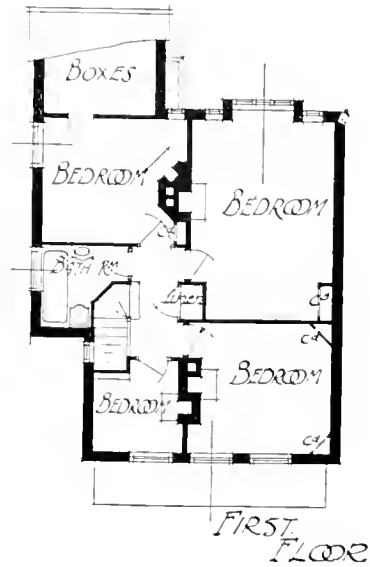
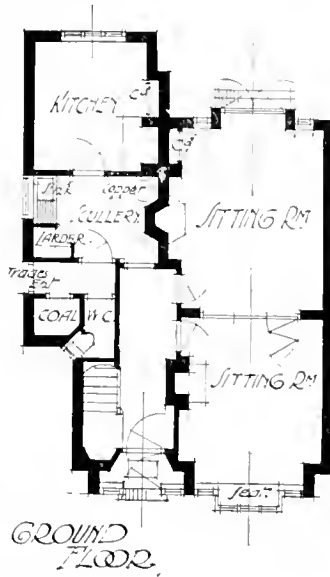


lion in 1895 he has had a varied practice, in association with other architects and on his own account, his work under the heading of Domestic Architecture including some interesting achievements. Recently he has been concerned in solving the problems of a residential property in South London, where his scheme as a whole and in detail has afforded him opportunities for some successful experiments in dignified housing on a miniature



## Recent Designs in Domestic Architecture

scale. Elsewhere he has found scope, notably in the house at Church End, Finchley, shown below—a good example of a compact, detached residence erected at a minimum cost within easy access of London. It affords simple accommodation for a small family and is easily worked. The two chief rooms on the ground floor open into each other, and a through draught from the front garden to the back is obtainable when desired. On the first floor are four bedrooms, a box-room, and



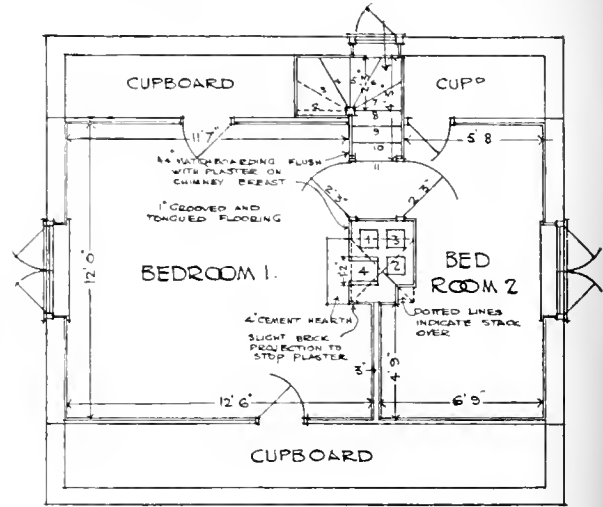
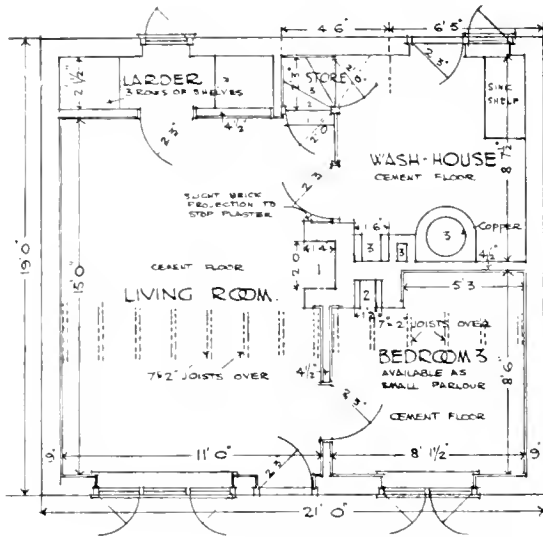
HOUSE AT CHURCH END, FINCHLEY

H. S. EAST, A.R.I.B.A., ARCHITECT

bath-room. The house is built of rough stock bricks whitewashed, and with tiled roof. The ground at the back is laid out partly with the idea of utility, a hedge screening the kitchen garden from the remainder.

One of the most urgent questions of the day is the provision of housing accommodation for people of small means. Before the War the dearth of habitations of this class, in some measure the outcome of the hostile attitude of the predominant political party towards owners of land and houses, was sufficiently notorious to cause grave concern, and now that the War has necessitated an almost complete cessation of operations in the building trade, the shortage has reached an acute phase. It has indeed been estimated that the deficiency amounts to not far short of half a million dwellings. To remedy this crying evil is therefore one of the great tasks which the nation must set itself to

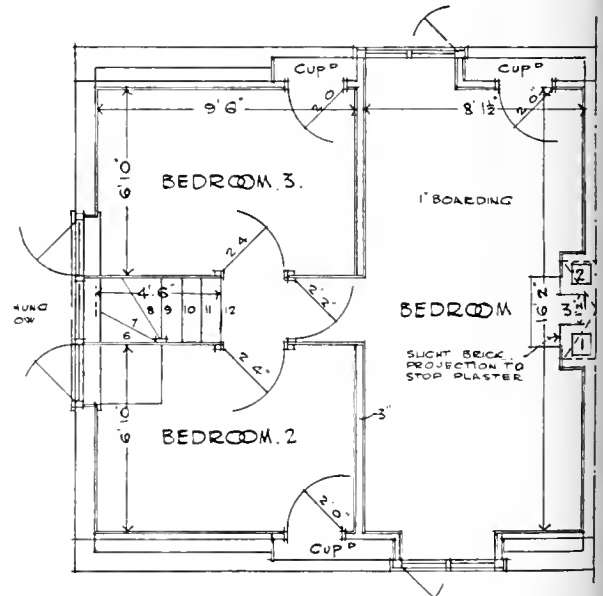
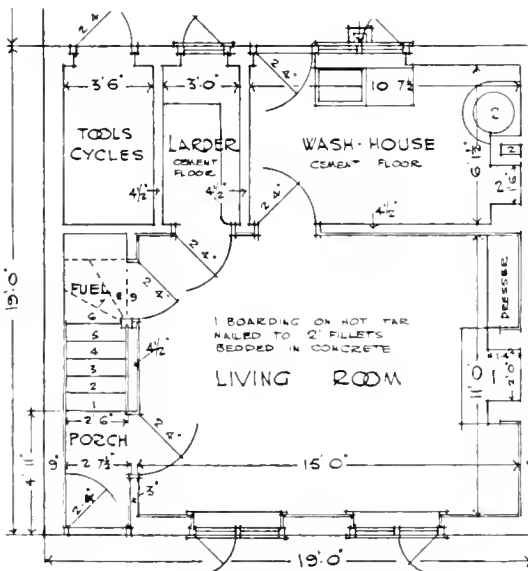
## Recent Designs in Domestic Architecture



PLANS OF RURAL COTTAGES DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.

solve as soon as peace is in sight. Even supposing economic conditions are favourable, unless there is a marked change in the political atmosphere it is unlikely that private enterprise can be relied upon to provide a complete solution, and probably the State, in conjunction with local authorities, will be called upon to deal with the question. We are not among those who have any great faith in official administration in matters where questions of taste are involved, and if the State is to undertake the provision of dwellings on a large scale we sincerely hope public opinion will make itself felt so as to

ensure that the charms of Nature shall not be marred by the erection of unsightly structures all over the country. That will not happen if the designing of cottages for the wage-earner is entrusted to architects who have a proper sense of the requirements. It is at least a hopeful sign that architects of high standing in the profession have been invited to give their attention to this subject, and thus some interesting results have ensued from their co-operation. We refer particularly on this occasion to some experiments of Mr. Arnold Mitchell, F.R.I.B.A., whose work is well known to

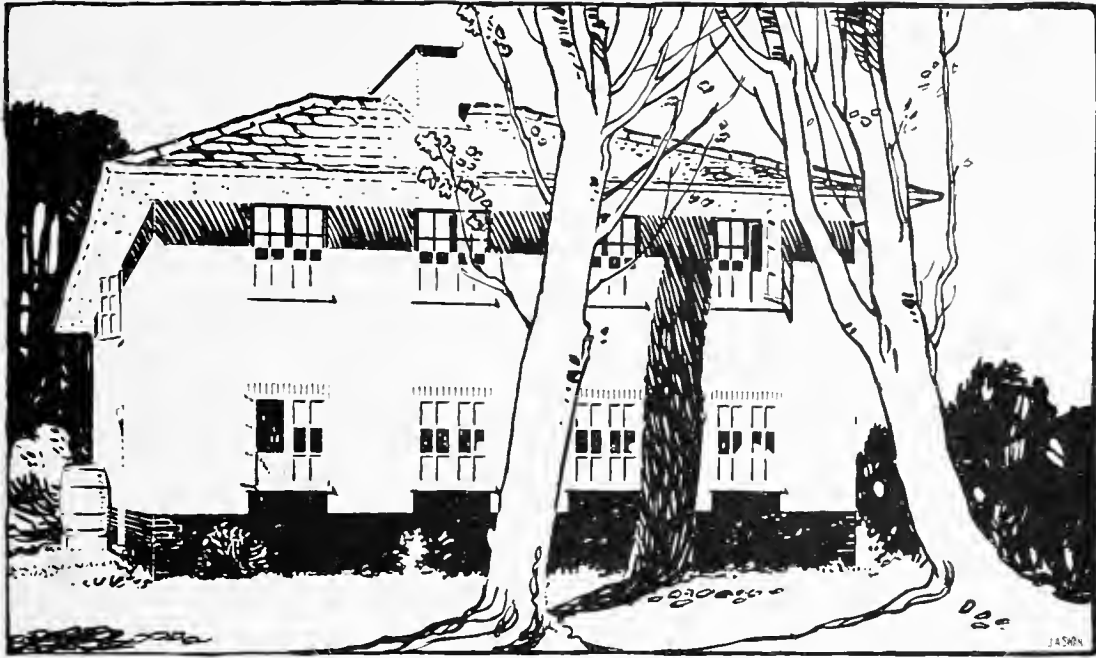


PLANS OF RURAL COTTAGES DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.



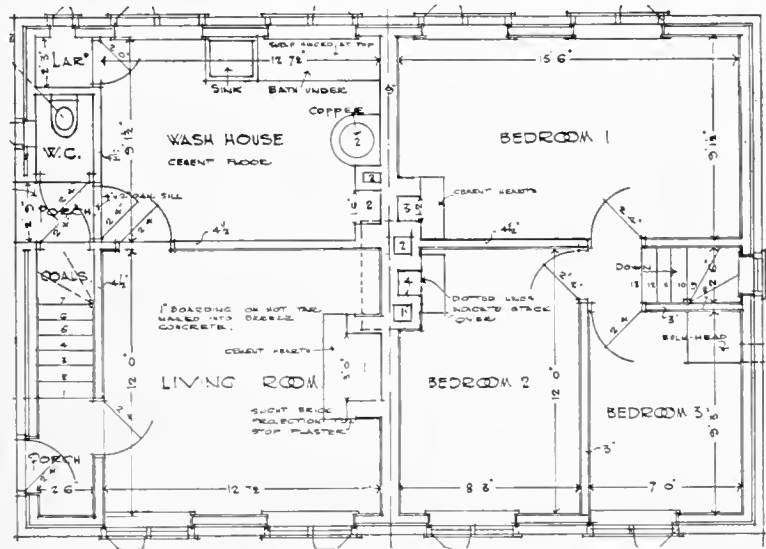
RURAL COTTAGES ERECTED NEAR CHELMS-  
FORD. DESIGNED BY ARNOLD MITCHELL, F.R.I.B.A.





COTTAGES NEAR PORTSMOUTH  
BUILT FOR THE ADMIRALTY  
FROM DESIGNS BY ARNOLD  
MITCHELL, F.R.I.B.A.

our readers. The two pairs of rural cottages shown in our coloured illustration have been designed as "standard" dwellings, and, as a matter of fact, have been repeated in various localities besides the one stated, and in both cases the full accommodation required by departmental report has been provided. The internal accommodation can be seen from the plans facing the illustrations. The cost of erecting the first pair in the country was £275 with all fittings complete, including external sanitary arrangements, etc. The other pair cost a few pounds less when carried out entirely in concrete (walls and roof) by Messrs. Cubitt of Gray's Inn Road. In quality of workmanship these cottages are far ahead of most of the so-called "ideal" cottages or villas of the speculative builder. The pair of cottages built for the Admiralty near Portsmouth cost £310, special conditions and additions being specified in this case, but neither here nor in the case of the other two pairs were any extras incurred.



SCHOLARSHIPS IN BLACK AND WHITE DRAWING. At the Chelsea School of Art carried on at the South-Western Polytechnic, Manresa Road, two scholarships, each of the annual value of £24, are awarded to enable students to study illustration work, the course of study being so arranged as to lead directly to the execution of saleable commercial work. The scholarships are known as the "Christopher Head" scholarships; they are open to all, and have few restrictions attached to them.

# GARDEN SUN-DIALS

FROM PHOTOGRAPHS BY H. N. KING

*(By permission of the respective owners)*

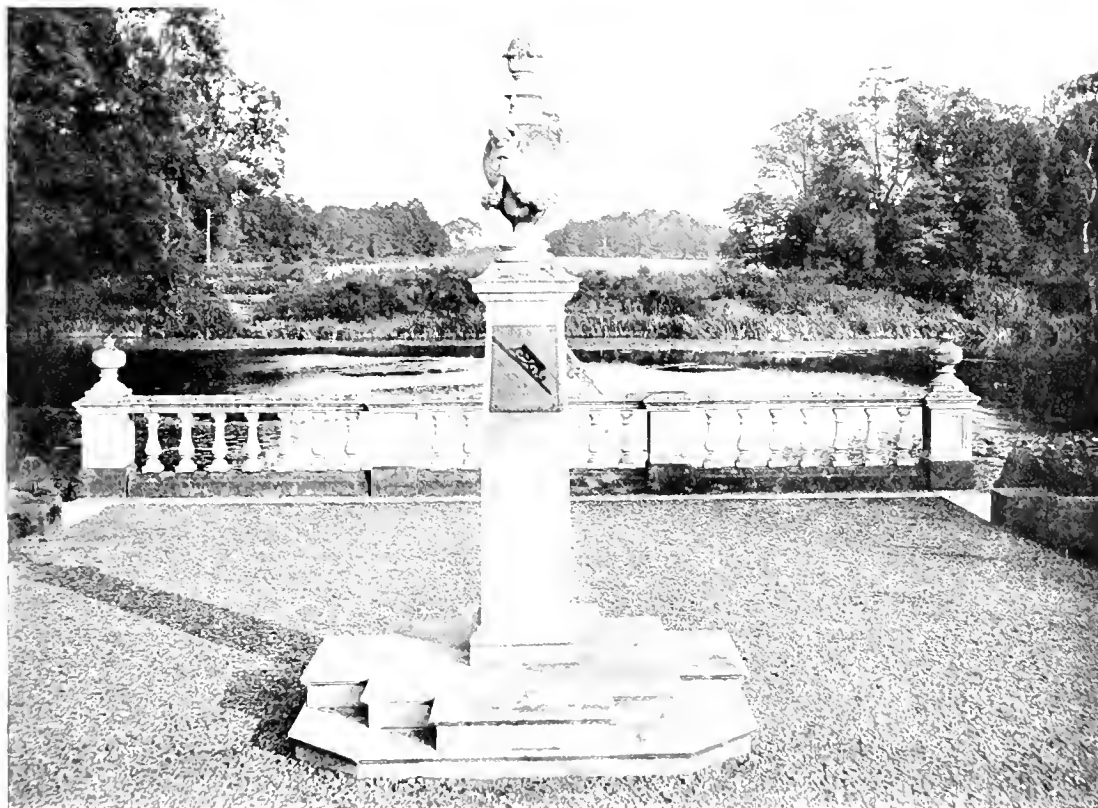


MURAL SUN-DIAL AT FRIAR PARK, HENLEY-ON-THAMES, THE RESIDENCE OF SIR FRANK CRISP, BART.,  
WHO OWNS A UNIQUE COLLECTION OF DIALS

*Garden Sun-Dials*



ALDERMASTON COURT, BERKS (CHARLES E. KEYSER ESQ.)



EATON HALL, CHESTER (THE DUKE OF WESTMINSTER)



*Garden Sun-Dials*



SOMERLEYTON HALL, SUFFOLK (LORD SOMERLEYTON)

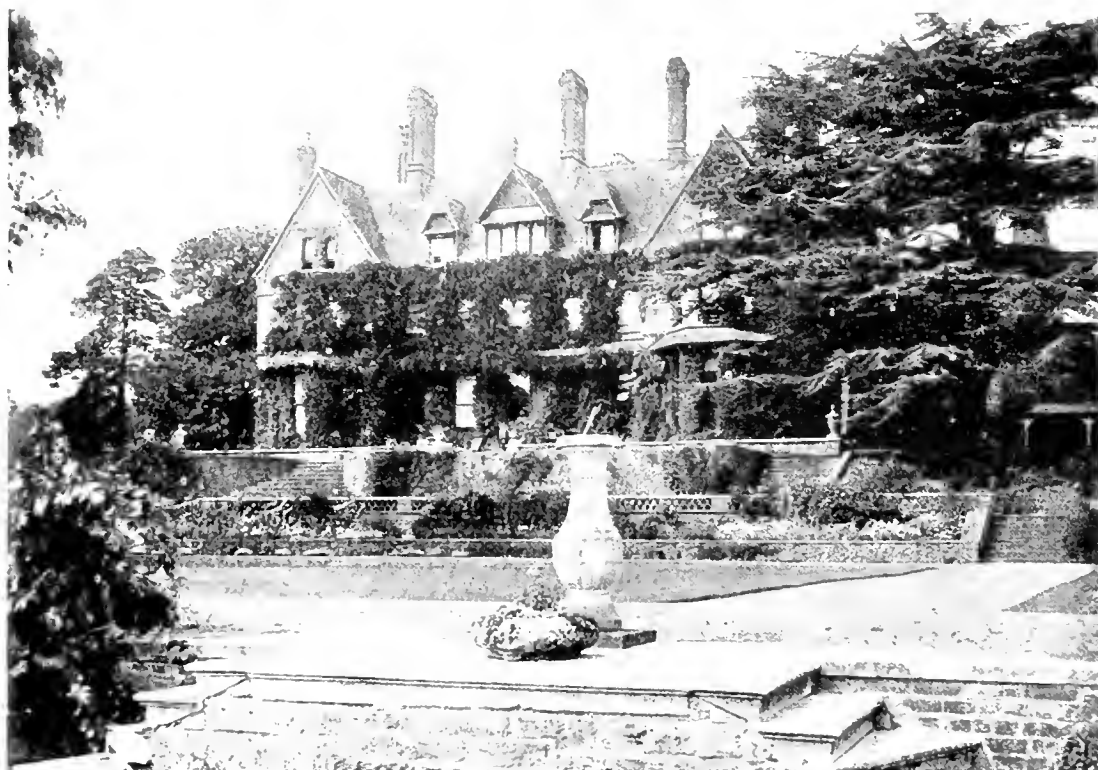


HUNTERCOMBE MANOR, TAPLOW (THE HON. MRS. BOYLE)

*Garden Sun-Dials*

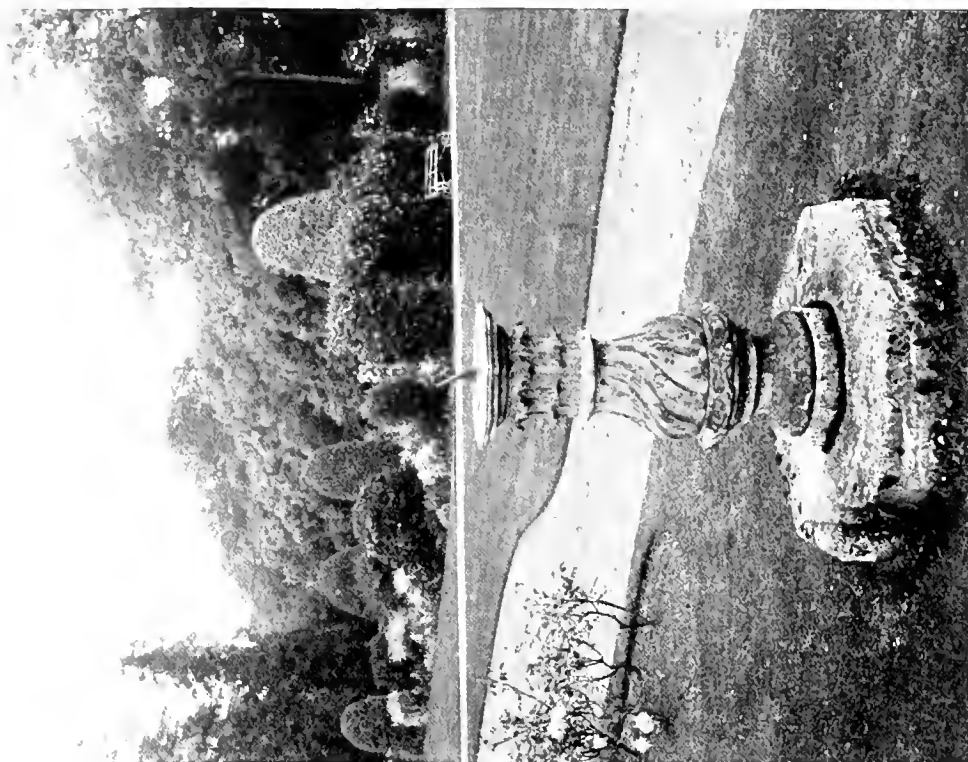


THE DUTCH GARDEN, CLANDON PARK, SURREY (THE EARL OF ONSLOW)

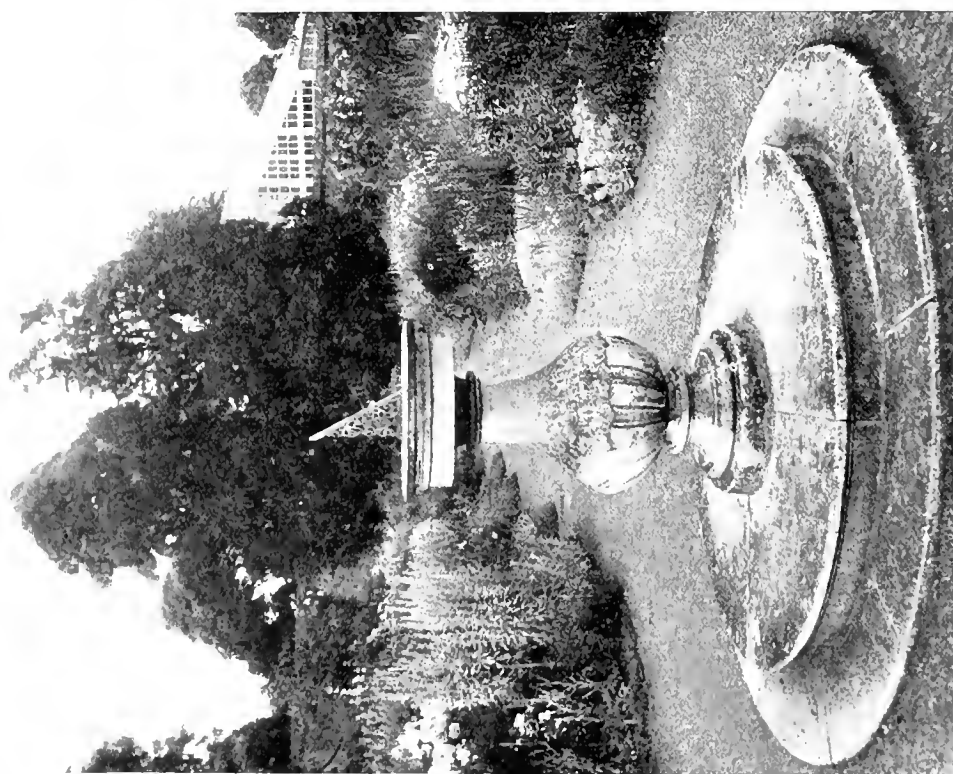


ABINGER PARK, SURREY (LORD FARRER)

*Garden Sun-Dials*



THE MANOR HOUSE, WALTHAM CROSS (VISCOUNT FRENCH)

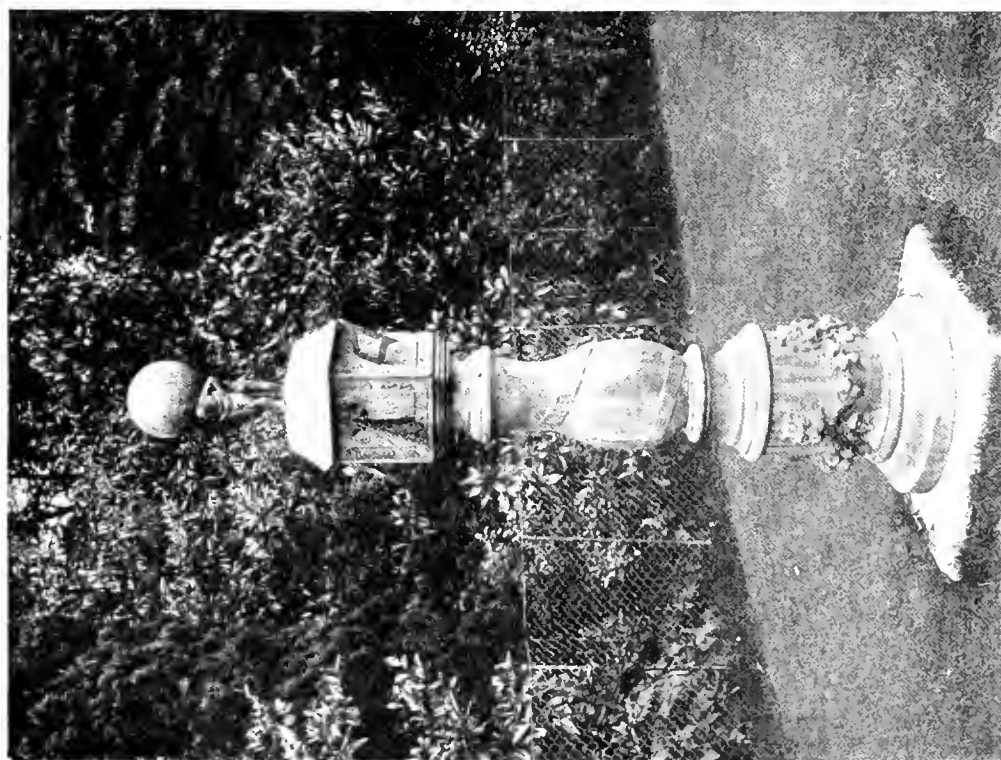


CLAREMONT, SURREY (H.R.H. THE DUCHESS OF ALBANY)

# *Garden Sun-Dials*



"THE OPEN BOOK" SUN-DIAL, FRIAR PARK (SIR FRANK CRISP, BART.)



DURDANS, EUSOM (THE EARL OF ROSEBURY)



*Garden Sun-Dials*

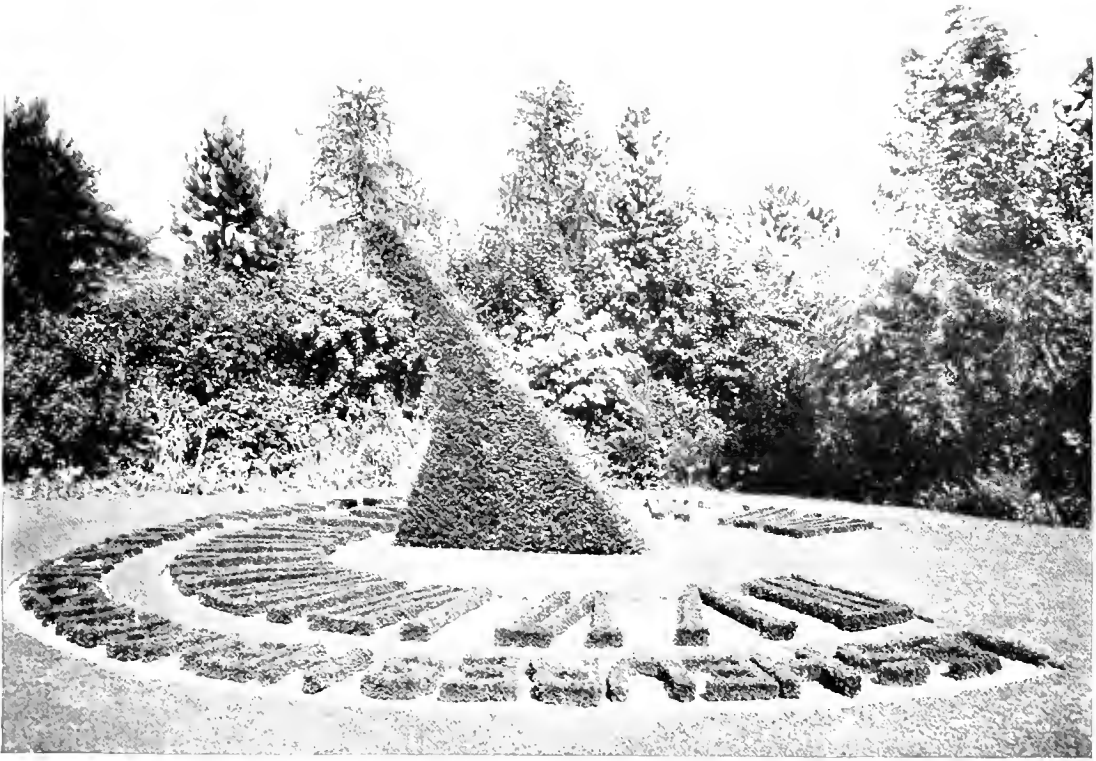


GUNNERSBURY PARK, MIDDLESEX (IEOPOLD DE ROTHSCHILD ESQ.).



THE GARDEN OF SWEET SMELLS AND SAVOURS, FRIAR PARK (SIR FRANK CRISP, BART.)

*Garden Sun-Dials*



YEW AND BOX SUN-DIAL, EASTON LODGE, DUNMOW (THE COUNTESS OF WARWICK)



HOLLAND HOUSE, KENSINGTON (THE COUNTESS OF ILCHESTER)

## *Toys at the Whitechapel Art Gallery*

### TOYS AT THE WHITECHAPEL ART GALLERY.

THE exhibition of toys recently held at the Whitechapel Art Gallery enabled one to test the progress of toymaking in England since the War began, and especially that section consisting of carved and painted wooden toys which had previously come from Germany. Wooden toys such as guns, ships, boats, etc. have of course been produced in England for a long time, but to many people, and children especially, "toys" stand for dolls, boxes of bricks, and animals—from the more or less complete Noah's Ark of venerable tradition down to the wooden horse on wheels: and as it is in such things that artistic feeling for form and colour is most shown, or the absence of it, one naturally turned to this section of the exhibits to see how they compared with the playthings of one's childhood. And if the volume of such was limited the reasons are easy to understand. Workers have been rapidly absorbed in the great industry of war, while the price of wood, the material most used, has appreciated enormously. Then there has been a reluctance to set up expensive machinery, lest at the close of the war the Germans should unload their enormous surplus stocks. Those factories which took their courage in their hands were constrained to one of two courses. Some set themselves merely to copy enemy wares, analysing them, and devising machinery to produce the various parts, with the inevitable result that they found themselves competing with a product which had already been before the public at a price far lower than they could put the article on the market for. They had everything to learn, concerning suitable woods, colours, varnishes, etc., as well as the question of machinery. In Germany the wooden

toy industry is situated close to the great wood supplies, and has arisen out of that proximity. The various materials have been tested by long experiment. Everything has been closely organised, not excepting the supply of cheap and yet efficient labour.

It is this question of the right kind of labour which beset those manufacturers who, rightly rejecting the notion of making their way by exploiting enemy goods, or of copying articles which are often alien in spirit, endeavoured to strike out a new path and produce toys which should be national in sentiment, form, and colour. There was also the difficulty of inducing the public to buy toys of different form and appearance from those to which they were accustomed.

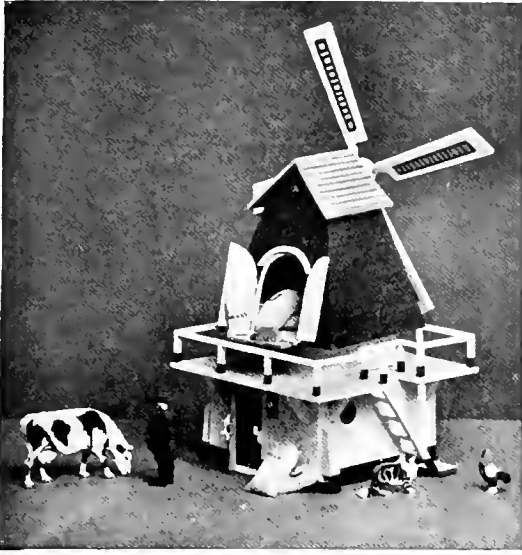
But both those who copied and those who invented were up against a difficulty which might have been foreseen. We are not like the Eastern European peoples who are spontaneously artistic in expression. There, as the Special Numbers of *THE STUDIO* on Peasant Art have abundantly proved, we find the peasants all gifted with a feeling for decoration largely absent in our own land. Therefore when our new manufacturers began operations, they found with dismay how little art power there was among their workpeople, even the younger, who had received in the public elementary schools teaching in drawing and water-colour once a week, given by teachers often less interested in the work than the children. The handwork on any toy must of necessity be direct in order to save time. Especially the painting must be deft. Such painting as we see on the cheapest foreign toys, as the touches forming eyes and lips, or the decoration of dresses by lines and dots, demands a skill of hand, a sureness of touch only to be gained by constant practice and the possession of a conven-



"NOAH'S ARK" TOYS DESIGNED AND EXECUTED BY NOBLE BROTHERS



## *Toys at the Whitechapel Art Gallery*



"THE HOUSE THAT JACK BUILT"  
TOYS DESIGNED AND EXECUTED BY NOBLE BROTHERS

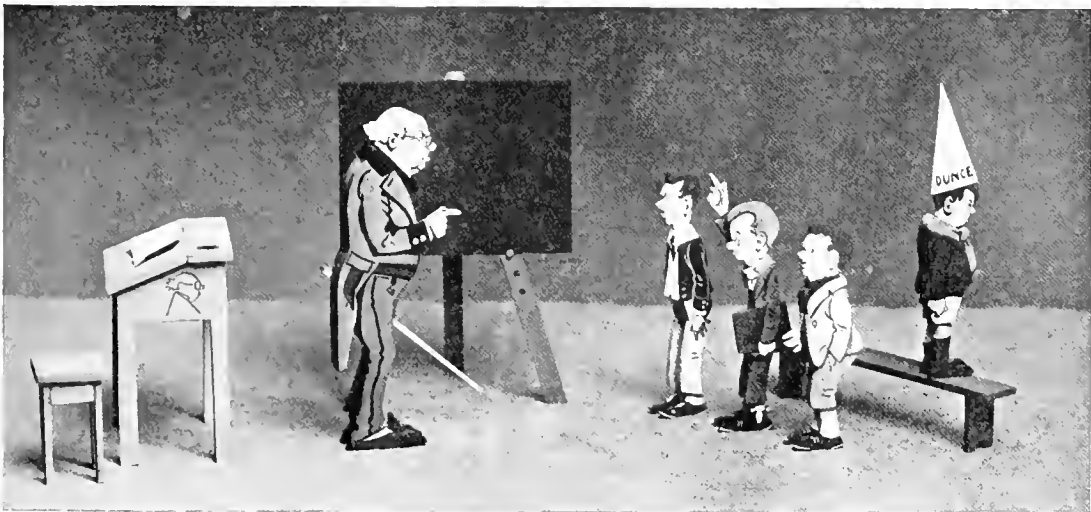
tion handed down from one generation to the next. It is no exaggeration to say that the cleverest draughtsman would be hard put to it to compass the directness of the touches on the cheapest German toy. He must know what pigment to use and what degree of dilution and what brushes and vehicles are necessary. Such work is outside the powers of our workpeople, to whom any form of plastic art is unknown, because they have no craving to express themselves graphically.

But at the Whitechapel exhibition there was represented another section of workers—the artists,

and it was their work which had, as might have been expected, the greatest variety and interest, and in several cases showed what might be called "toyfulness," that is to say their exhibits were really toys and not models. Also their work evinced a feeling for form and colour and a freshness of invention which were pleasantly surprising after the hackneyed productions of Germany. That country's superiority in toy production undoubtedly rests on its powers of organisation and distribution, that is, on its ability to produce the article at the cheapest rate. In the great mass of the "trade" toys produced in Germany there is an almost total lack of vitality and expression. It is on this side that British workers might succeed. Invention, originality, freshness of thought, humour, are qualities in toys that children would value highly, though up to the present they have not had much opportunity to rejoice in them.

In the designing and carrying out of toys the art schools might find an outlet for the ability of those pupils whose work has not already been earmarked for other industries. First the design of toys might be approached from the art school point of view. It might be related to other studies, as drawing and modelling and wood-work. All the factors which go to the assembling of a successful toy might be considered and threshed out. The National Competition, when next it is held, might help the movement by awarding prizes and medals for designs for toys.

Art students and teachers might attack the subject in another way by forming Guilds of Toy-making and carrying out the whole of the work,



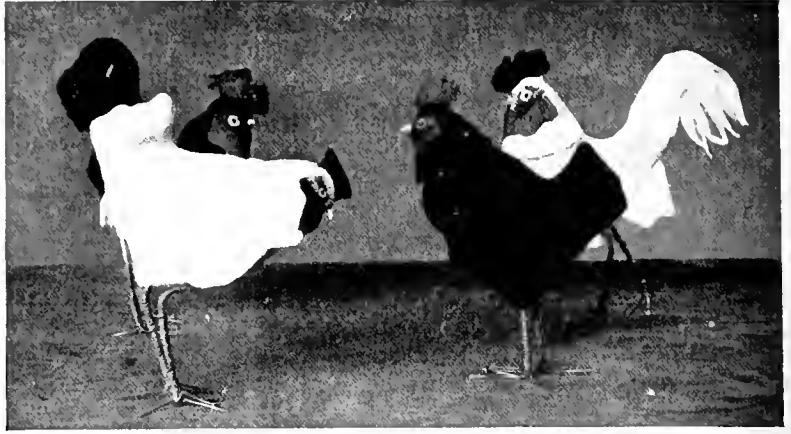
"THE VILLAGE SCHOOL" TOYS DESIGNED AND EXECUTED BY NOBLE BROTHERS

## *Toys at the Whitechapel Art Gallery*

for it must not be supposed that toys, except when they are of metal, demand an expensively equipped factory. Wood-working and wood-carving tools, a light lathe for turning wood, with a few benches, would suffice for an experimental venture. It must be remembered also that besides the cheap toys exported in great quantities, both Germany and Austria produce toys of a better and more expensive kind, but these are rarely seen in England, and, like all other artistic productions, are of course made in a studio by a small group of art-workers.

The exhibition under review showed evidences that these groups are already at work, if only here and there. It must be emphasised that they *must* consist of art-workers or be controlled by such. Mere patriotism in the form of encouragement of home arts is not enough, as the difficulty of sustaining rural centres for metal-work, weaving, wood-carving, etc., has repeatedly shown.

A toy should possess several qualities for which we must go to the artist. First it should possess humour: beautiful in the hackneyed sense it need not be, for it is to appeal to children, whose sense of beauty has not fully developed. They are attracted by that interest of form which we call grotesque; hence in short the toy should be a caricature. But the toy designer who sets out to caricature may miss his mark. The quality of form which appeals to the child is obtained not by



TOY POULTRY DESIGNED AND EXECUTED  
BY MISSES M. V. WHEELHOUSE AND LOUISE JACOBS

conscious funniness, but by that humour which is attained by direct and clear-cut form with simplification brought about by economy of means. Thus a toy representing an animal or person which has been produced by plain sawing with little or no carving is likely to be more humorous than one on which so much labour of carving has been expended that the object loses vitality—becomes a model rather than a toy.

Perhaps the deepest pitfall some of the modern toymakers have fallen into is to make their toys consciously picturesque or quaint, by simulating a look of age. The doll's-house, let us say, appears to have a leaky thatched roof, its walls are painted with cracks and broken plaster. This is quite beside the mark. In the ages of great art, when work was at its freshest, the notion of "picturesqueness" was quite absent. Nothing in Japanese art suggests age; the houses and streets are clean and rectilinear as if just built. The same



TOY VILLAGE DESIGNED AND EXECUTED BY MISSES RENÉE DUNN AND IOAN DE BUDE

is true of the work of the early Flemish and Italian painters. In Botticelli we begin to see the broken arch or pillar, and the convention of a picturesque background took hold and spread like a noxious weed, till in our own day an art student going forth to sketch can see nothing paintable except the rustic cottage. Children know nothing, happily, of this outworn convention. They want their toys clean and bright. Not for them are the mud and slate-pencil hues of the Aesthetes, for in colour they are akin to our Post-Impressionists; they want red, blue, yellow, green, and these of the brightest. And as toys are not vehicles of education, are not the gifts of Froebel, but things to play with, as part of the environment of their own stage of development, bright colour they should have as supplying the craving of their natures.

The toys shown in the Exhibition by Mr. Vladimir Polunin fulfil the conditions of success mentioned. They have already been reviewed and illustrated in *THE STUDIO*. It will suffice to say that when early in the war the Board of Trade interested itself in the subject of toymaking, Mr. Polunin's name was mentioned. Money was found, the School of Art, University College, Reading, gave the hospitality of its workrooms and studios, and the designer was installed there with assistants for several weeks. He is an artist with a strong sense of the grotesque, a love of colour and a feeling for pattern, qualities which go far to meet with success when concerned with toy-making.

Among other interesting exhibits may be mentioned the toys and models by Mr. Carter Preston, which have been taken up by the Lord Roberts Memorial Workshops, the black and white Noah's Ark by the Messrs. Noble, the village toys by Miss Renée Dunn and Miss Joan de Bude, who have also produced some excellent animals, and the "character" dolls by a lady who carries on a workshop under the name of Nell Foy. The toys shown by the Misses M. V. Wheelhouse and Louise Jacobs have great vivacity of form and colour, combined with simplicity of construction.

The exhibits lent by the Misses R. K. and M. J. R. Polkinghorne of work done by children from the Streatham Secondary School, though not coming within the category of saleable toys, showed most praiseworthy achievement. In districts where toymaking is carried on, the school scheme of drawing and handwork might well be modified in harmony with the local industry, and it would probably improve both the education and the business.

ALLEN W. SEABY.

## STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—We regret to record the death of Mr. T. Stirling Lee, the well-known sculptor, who died suddenly at the end of June. The second son of Mr. John S. Lee, of Macclesfield, he was educated at Westminster School and then apprenticed to Bernie Phillips, who was finishing the Albert Memorial. Mr. Lee studied at the same time at the Slade School, where he showed such aptitude for art that Mr. Armitage, R.A., advised his being sent to Paris, there being no school for sculpture in London at that time. Accordingly he next worked at the Petites Ecoles des Beaux Arts, and gained a first and second medal during his first term. Subsequently he became a fellow-student with Alfred Gilbert in Professor Cavalier's atelier, where he gained the R.A. gold medal and travelling scholarship, as well as the Composition Gold Medal of the Beaux Arts. At twenty-five Mr. Lee won the competition for the decoration of St. George's Hall, Liverpool, but long



STATUETTE CARVED OUT OF TRENCH CHALK WITH A PENKNIFE IN A DUG-OUT ON THE WESTERN FRONT.  
BY PTE. W. REID DICK

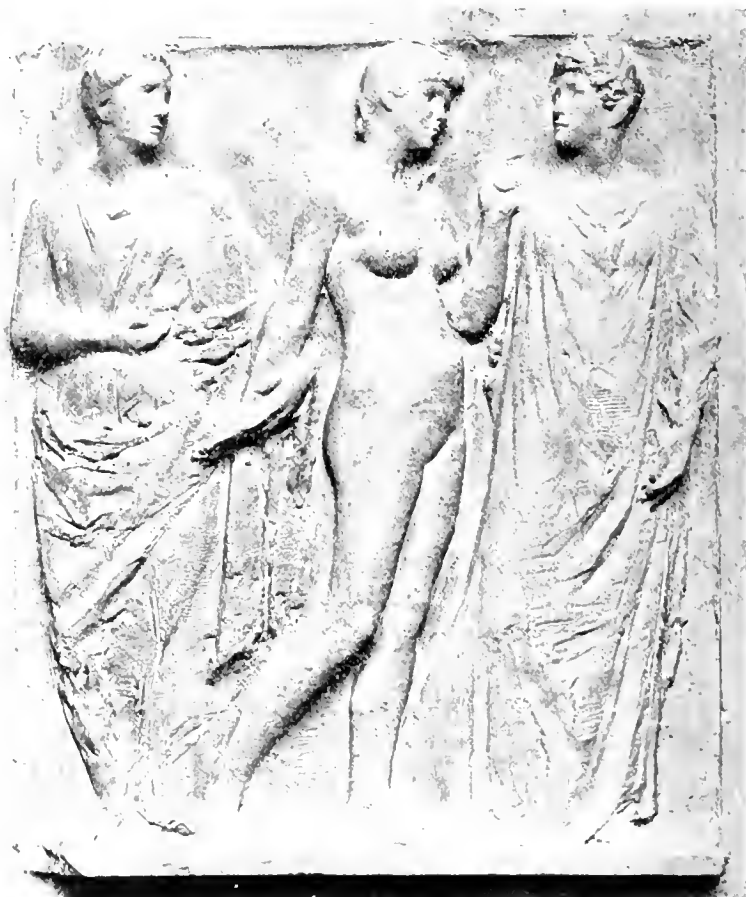
(Leicester Galleries; see page 177)



PANEL OF WALL STAIRCASE IN MR. GEOFFREY DUVEEN'S HOUSE. DESIGNED AND CARVED BY T. STIRLING LEE

delay on the part of the Corporation caused the young sculptor much early disappointment, and though he was allowed to finish part of his work, he died without seeing his life's task completed. Two of his finest early works are *Adam and Eve finding the Dead Body of Abel* and *Cain* exhibited in the Royal Academy in 1881. He has done a good many portrait busts of notable people, amongst others Sir Frank Short's daughter and Miss Kitty Shannon, besides numerous "ideal" busts. He was one of the very few who carved direct in the marble, from life. The later period of his art has been largely devoted to ecclesiastical work, an excellent example of which is his altar-piece in Westminster Cathedral, and he quite recently completed another altar-piece showing the *Wise Men of the East*, in which his love of symbolism found expression. As a sculptor Mr. Lee's work was very individual. He was greatly attracted by the Early Greeks, and he was a born carver, with a strong sense of pattern.

Except the late Mr. Sidney Cooper, who was 98 when he died in 1902, Mr. James Sant, who died in London on July 12 at the age of 96, was



SKETCH MODEL FOR PANEL IN ST. GEORGE'S HALL, LIVERPOOL, BY T. STIRLING LEE



IDEAL BUST

BY T. STIRLING LEE

the longest-lived member of the Royal Academy since its foundation in 1768. Mr. Sant was born at Croydon, and after studying as a youth first under John Varley and then under Sir A. Callcott, R.A., entered the Academy Schools in 1840, his first contribution to the summer exhibition following soon afterwards. Becoming an Associate in 1861, he was made full Member in 1870, continuing in that capacity until 1914, when he retired, but it was not till last year that he made his final appearance at Burlington House. As a portrait-painter he had at one time a considerable vogue among the aristocracy.

The little chalk statuette reproduced on page 175 is by Private Reid Dick, a sculptor whose

work we have on several occasions had the pleasure of introducing to our readers. In a letter written from the Front a few weeks ago he says: "I had heard of and seen things carved in this material, but did not try it myself until recently. . . . I was agreeably surprised to find that with a penknife very good results may be obtained, and that a dug-out with only the light of the doorway or a candle makes a very good studio. Carving became quite a craze in our dug-out, and indeed all along the trench little groups of soldiers were seen busily carving. The pursuit of art, however, was brought to an abrupt close one afternoon when the Bosches made themselves objectionable by a fierce bombardment which was succeeded by attacks, counter-attacks and more bombardment lasting for the best part of a week." The original of this little figure is at the Leicester Galleries.



"CHLOE." IDEAL BUST

BY T. STIRLING LEE

A fine display of sculpture was on view from July 10 to 22 at the Grafton Galleries, the exhibits consisting of the series of ten historical statues destined for the marble vestibule of the Cardiff City Hall, in which eight pedestals and two niches have been standing vacant since the Hall was opened in 1906, and are now to be occupied through the munificence of Lord Rhondda. Included with them was an extra group, representing the British Queen Boadicea and her two daughters, by Prof. Havard Thomas, who on the nomination of Lord Rhondda has been acting as assessor in the carrying out of the scheme in its artistic aspects. Mr. Thomas's collaborators were Sir W. Goscombe John, R.A., to whom was entrusted the most important of the ten statues, that of *St. David*, patron saint of Wales; Mr. Pegram, A.R.A., Mr. Pomeroy, A.R.A., Mr. E. G. Gillick, Mr. T. J. Clapperton, Mr. L. S. Merrifield, Mr. W. W. Wagstaff, Mr. Henry Poole, Mr. Alfred Turner and Mr. T. N. Crook. The formal unveiling of the statues will, we understand, take place in the course of a few weeks.

Among other exhibitions held in London last month one of special interest was that which filled the three rooms at the Leicester Galleries, where the public were enabled to study at first hand the work of Italy's leading caricaturists in relation to the war. Satire is a weapon which these artists know how to wield with unerring aim, and if in some cases their imagination takes somewhat extreme forms, there can be no question of their perfect sincerity. Besides these caricatures, the exhibition comprised a series of drawings by Sgr. Pogliaghi depicting military operations among the rugged Alpine peaks, and as showing the tremendous difficulties which confront the brave Alpini and Bersaglieri in this mountain warfare nothing could be more eloquent. Simultaneously with this exhibition the Fine Art Society had on view a collection of pictures by a Serbian caricaturist, Frano Angeli Radovani, who, in spite of occasional excesses, displays considerable power of pictorial invective.

PARIS.—Draughtsman and graver, Bernard Naudin is one of the most important of the younger school of contemporary French artists. On the eve of the war he had already come to be regarded as the next in succession to great leaders like Forain and Auguste Lepère. On the outbreak of war, being not more than forty years of age, he was called to the colours and sent to the Front with the men of his class. His artistic career may be divided into three periods.

For some score years he was content to remain an observer of every-day life and popular types. Coming himself from a family of workers—he is the son of a watchmaker of Châteauroux—he has known what it is to live in modest circumstances; he has mixed with and loved the poor, and he has been powerfully attracted by the picturesque



"LE RÉMOQUEUR"

ETCHING BY BERNARD NAUDIN





"LA ROULOTTE"

ETCHING BY BERNARD NAUDIN

attributes of the destitute and of beggars and other species of nomads. His numerous drawings thus inspired perpetuate the great tradition of Abraham Bosse, of Jacques Callot and Goya. To this same category belong the two etchings here reproduced, *Le Rémouleur* and *La Roulotte*. Many others of his compositions are carried out with a much greater degree of elaboration than these, but all are the work of an artist perfectly familiar with the resources of the etcher's art, a knowledge of which he acquired by a close and assiduous study of the work of the Old Masters.

In time Naudin became an illustrator much appreciated by connoisseurs, and in the silence of his studio he composed on his own account several series of drawings heightened with colour. Two of these series are particularly remarkable—one of them consecrated to music and the other designed to illustrate the "Gold Bug" of Edgar Allan Poe. Neither series has yet been published, but a publisher of strong artistic leanings and one whose

name is inseparably linked with Naudin's has arranged to bring them both to the notice of the public after the war. The artist's ardent imagination and profound sensibility have had full play in these compositions, in which the influence of the great romanticists may be discerned. To the same epoch belong numerous drawings made for various books and concert and theatre programmes (one of the most notable of these being a drawing for "Les Tisserands") and some poster designs. A certain melodramatic tone which is not always absent from Naudin's early work soon gave place however to studies of humanity, all the more impressive because seen and expressed in quite simple terms.

This was the stage he had reached when war broke out. He hastened to join his regiment, and shared alike the emotions and burdens of his comrades. He became a living witness of their calm, heroic courage, their kindheartedness and devotion, their soldierly ardour and prodigious tenacity.



## Studio-Talk

On the leaves of his sketch-book, or even some odd scrap of paper, or the margin of a letter or diary, he recorded what he saw. Here we become acquainted with him in the third phase of his career. He has done with his humanitarian reveries. He has learnt to know and understand the soul of the French soldier, that is, France itself, and has devoted his crayon or his burin to its celebration. Doubtless many readers of this magazine have seen the posters which the French Government commissioned him to design for the ingathering of gold, the diploma issued by the Bank of France in exchange for the yellow metal, and the programmes he has designed for various schemes of benevolence. Without ceasing to be a soldier he has gone on with his work. The best of all these drawings are certainly those in which he has recorded his direct observations, sometimes with singular fluency of stroke and brevity of manipulation. One of these is the lithograph entitled *L'Exode*, executed during an interval of rest after the tragic spectacle of the retreat from Flanders, and to the same category belong a number of striking sketches, jotted down at random in the trenches. M. Helleu, after piously gathering together a collection of these slight notes, has had them reproduced in a small number of impressions for distribution among *amateurs*. They are indeed wonderful in the sense of movement and the heroic spirit which animates them. Unfortunately the soldier-artist had such an inferior crayon to work with that reproduction by the usual means is quite impossible. Still, notwithstanding their cursive and unfinished character, they reveal the hand of a great draughtsman. Practically all the artists who have painted war pictures up to the present have represented the

soldier in a state of rest, and Naudin, too, has occasionally got his comrades to pose for a composition, but it is his great merit also to have essayed to depict the soldier in movement as he emerges from the trench, advances at the double, throws himself down or creeps stealthily forward: and the result is very striking—it is war as it really is. A. S.

THE Paris Museums, which on the outbreak of war two years ago were all closed, have now for the most part re-opened their doors to the public. At the Louvre, however, only certain of the sculpture galleries have been re-opened, its most important possessions being still in the provinces. At the Petit Palais the tapestries of Rheims Cathedral are on view.



"L'EXODE"

LITHOGRAPH BY BERNARD NAUDIN



PORTRAIT OF A LITHUANIAN WOMAN  
BY J. TILLBERG

MOSCOW.—Besides the many sudden perturbations and new arrangements which the great war has brought about in political and national affairs, it has also been responsible for many unforeseen effects in the domain of art. Among these it has afforded the Russian public an opportunity of becoming acquainted with the art of the Letts, which, in common with the cultural life of this sturdy peasant race in general, is of recent growth. Their home is in the Baltic provinces, and as practically the whole of this region has been drawn within the sphere of military operations, most of their artists have sought refuge elsewhere. Those who have settled in the Russian capitals have availed themselves of the opportunity to organise an exhibition of Lettish art, with results which have on the whole been extremely favourable. About a score in number, the oldest of them still in the prime of life, nearly all of them have attained to a respectable standard of technical proficiency. But though there can be no question here of diletantism, the group appears to be lacking in any strongly marked individuality, nor do their paintings reveal any conspicuously national character.

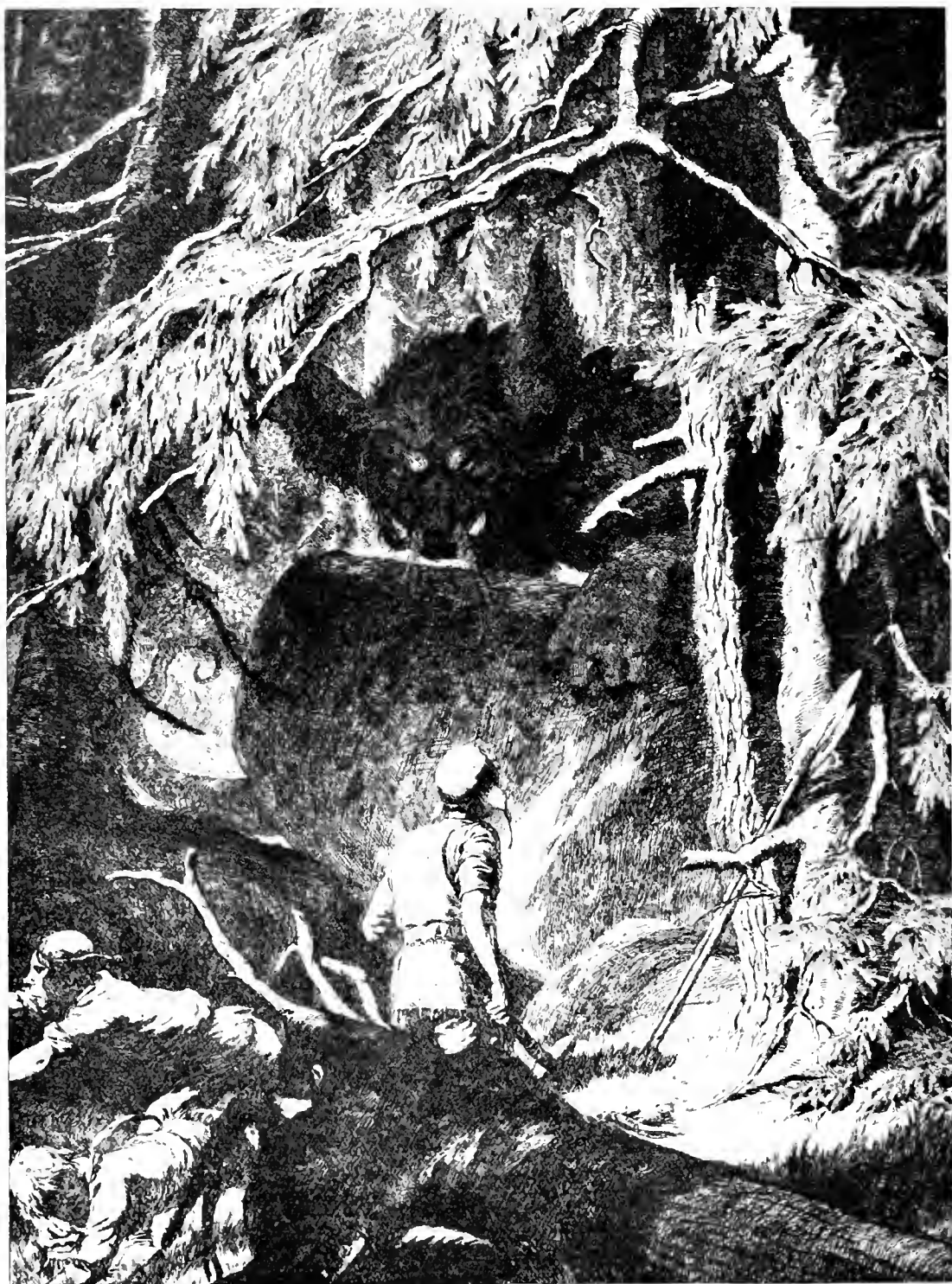
As a nation the Letts have been suppressed by the dominant German classes of the Baltic provinces, and naturally enough this newly developed art of theirs has been unable to escape the influence of German art. And this influence frequently shows itself even in the work of artists who have studied at the Petrograd Academy.

To this group belongs one of the best known Lettish artists, the landscape-painter W. Pourwit, who in past years has often figured at Russian exhibitions and was the subject of an article in this magazine in 1905. His collection of some sixty pictures revealed an artist of mature taste and with a warm love for his homeland, though his work here appeared a trifle monotonous. More versatile, and at the same time more eclectic, is Jan Rosenthal in his portraits and genre pictures, the somewhat superficial elegance of which often recalls the modern Viennese school. As a portrait-painter J. Tillberg attracted attention. Unequal in their pictorial qualities, his works nevertheless all evince



"STUDY"

BY J. TILLBERG



"KOORBAD AND SOOMPOORUS"  
ETCHING BY R. SARRIN

*(Fetish Artists' Exhibition,  
Moscow)*



SELF-PORTRAIT BY MME. ELENA KAMENTSEVA  
(Society of Moscow Artists)

a complete mastery of form, particularly successful being his portrait of a Lithuanian woman and his study of a lady in native costume. J. Belsen and a few others stand for the *juste milieu* of Lettish painting, while K. Uban and R. Perle, the latter with a penchant for fantastic legendary motives, were interesting in their display of colour. And then there was J. Grosswald, now serving with the Lettish battalion; in a portrait-group, a water-colour sketch of Lettish fugitives, and a series of native costume studies he showed himself an artist of marked talent.

National characteristics were more pronounced in the graphic section, in which some of those already named were represented. The exhibits comprised some excellent lithographs by a deceased artist, T. Uhder, and two who are now working in Petrograd, E. Siewart and R. Sarrin, both of them masters of their mediums. The former showed an excellent etched portrait and various linoleographs, while Sarrin contributed a whole collection of his productions—book-plates and covers, posters, etchings and lithos, the chief items being five large etchings, part of a series illustrating Lettish myths. It is a pity that his power of composition falls below the high standard of his execution, which enables him to deal so easily and efficiently with such large plates. The best of these

etchings were two with Koorbad, the national hero of the Letts, as the subject. The exhibition contained a few pieces of sculpture which do not call for particular mention, but as a whole this initial display left one with the conviction that Lettish art has made a good beginning which justifies expectation of further success.

Ten years have passed since Victor Borissoff-Mussatoff's death at the age of 35 deprived modern Russian art of one of its most gifted representatives, and in remembrance of him the Society of Moscow Artists, of which he was a member, consecrated a special wall to a select loan collection of works by him at their twenty-second exhibition. These works, some fifteen in number, were lent by private owners in Moscow, and represented in more or less characteristic manner the peculiar genius of this talented painter. He belonged to that group of modern artists whose strong lyrical sensibility and decorative propensities are expressed *par excellence* in evocations of the olden times, and in this direction he created a genre of his own in which the painter and the poet mingled with felicitous result.

The transition from this artist to the living painters who showed at the same exhibition was somewhat pronounced, for Russian painting of to-day moves in a quite different direction. Among the customary exhibitors the work of J. Nivinsky showed a notable advance in the treatment of form and composition, especially two large paintings *Adam and Eve* and *Sleep*, while his smaller pictures, such as *The Sister of Mercy* (tempera) displayed decorative feeling in a marked degree. In the same group were to be seen some good still-life pieces by E. Krohn, a fine male portrait by L. Zak, some freshly painted studies of Finland by J. Chapchal, and some motives from Russian popular life by Mme. Simonovitch-Efimovka which might with advantage have been further elaborated. Among artists who strive for more intimate pictorial effects must be named Mme. Elena Kamentseva who besides an interesting *Self-Portrait* showed some excellent flower-pieces; also F. Zakharoff, whose portrait of a lady, however, failed to sustain comparison with his miniature portrait of last year, and Mme. A. Glagoleva, who showed some harmoniously toned landscapes and portraits. The landscapes of B. Kamensky made a good impression, and among other contributions calling for mention were the sketches of S. Noakowski, as fascinating as ever, decorative views of Capri by M. Ogranovitch, and various successful works by W. Favorsky, Mlle.

## Studio-Talk

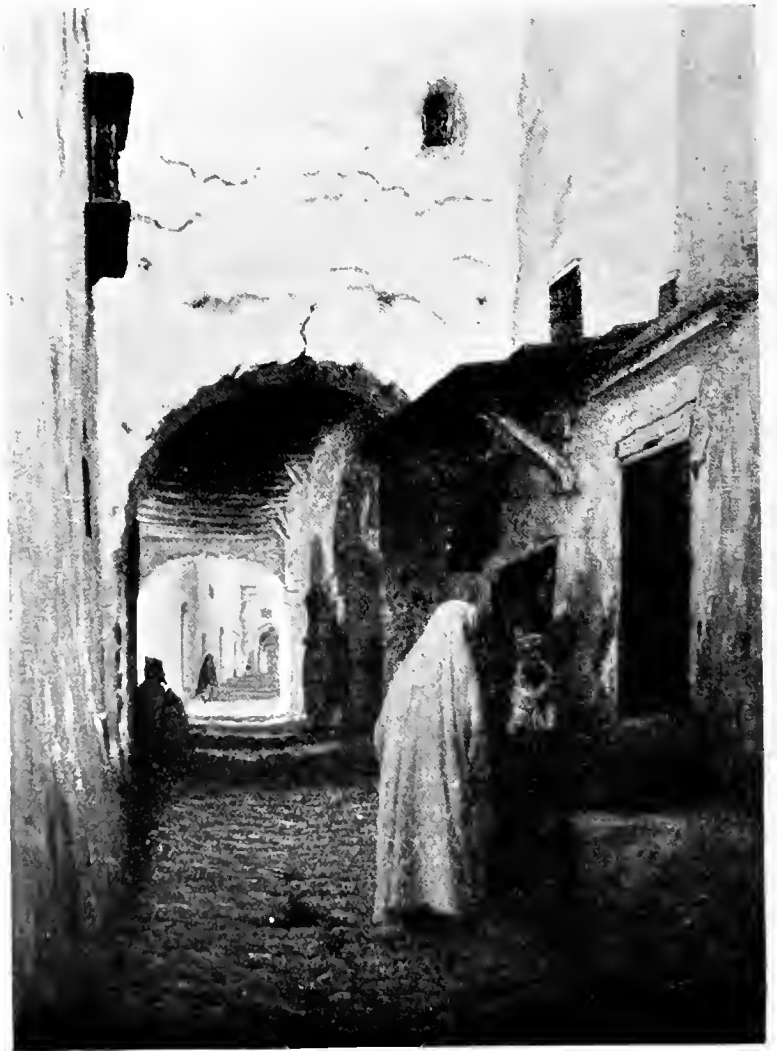
Goldinger, N. Zimaroff and others. Finally mention should be made of the sculptures of S. Erzya, J. Koort, and J. Elimoff, as well as the dry-points and linoleum prints of P. Pavlinoff.

With the death of Vassili Ivanovitch Surikoff, who died here a few weeks ago, Russian art has lost one of its most brilliant stars. The deceased painter, who was born in Siberia in 1848, came from an old Cossack family which settled in the district of Krasnoyarsk some centuries ago, and in his whole being as well as his talent one could discern traces of the deep earnestness and virile strength of Siberian Nature. After studying at the Academy in Petrograd Surikoff in the eighties of last century began that series of large historical paintings which made his name famous and earned for him a leading position in the hierarchy of Russian art.

If in general it is difficult to define in what precisely the national element in plastic art consists, yet in presence of Surikoff's masterpieces one discerns immediately their national character and their extraordinary historic import. This is true alike of the tragic atmosphere of *The Execution of the Streltsi*, of the deeply pathetic expression of *Menshikoff in Exile* and of the intense pathos of the *Boyarín Morozova* in which the great pictorial talent of the deceased artist, his perfect knowledge of Russian psychology, and his by no means theatrical power of dramatic expression were triumphantly asserted. His later works fell short of these, and in this respect he shared the fate of many Russian artists who having spontaneously attained a certain height are unable to maintain it for long. P. E.

AMSTERDAM.—Holland has no "Salon des Orientalistes" like Paris, but nevertheless she can boast of more than one

artist who has drawn inspiration from distant climes, such as Bauer, for example, with his etchings and water-colours full of mystery and fantasy; Philip Zilcken, at once painter, etcher, and shrewd art critic, and Legras, who died a little while ago in the very fulness of life—he was only 51. It is now some years since Legras came to Laren (where these notes are written) and settled down in this village of painters *par excellence*. He lived in a villa of good modern design which he built for himself, and here he enjoyed the pleasures of family life, but now, alas! he is no more, and the big house is empty. His canvases are to be found in many places, for his admirers were numerous, but quite recently the public were able to see at the Municipal Museum in Amsterdam a collection representing the different periods of his career.



"A STREET IN ALGIERS"

BY W. LEGRAS



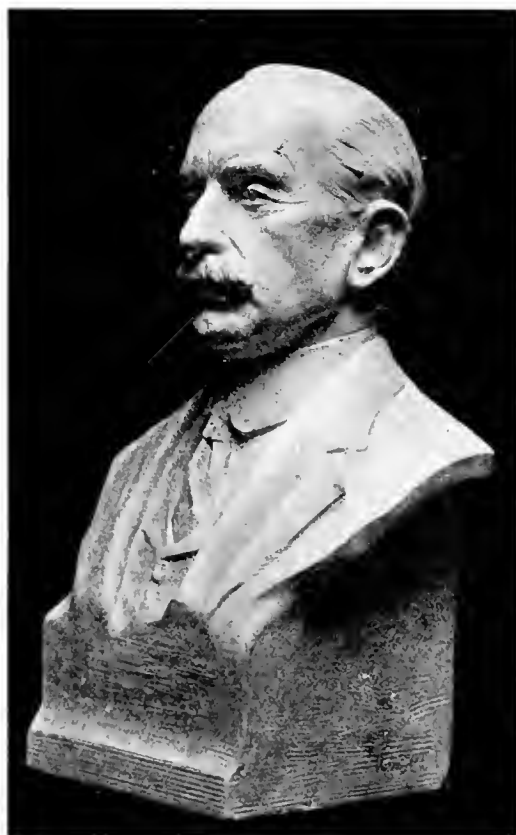


BUST OF FRANK DUENECK BY CHARLES GRAFLY  
(*Pennsylvania Academy*)

that he penetrated the far-off realm of dream and fancy, not, as many others have done, through the gates of the imagination, but through his very real studies of camels, monkeys, elephants, and other beasts. In 1891 he took part in a pilgrimage to the Promised Land, and in the course of seven expeditions he visited successively Algiers, Bou-Sâda, Gardaia, Tunis, and Kairouan. His last picture, left unfinished, was a view of Gardaia in Southern Algeria, a region of which he was very fond, and where he was fêted by his friends the natives. This canvas with its strong contrasts of sunlight and shadow may be regarded as the synthesis of his aspirations. A faithful and conscientious observer, he perhaps analysed rather than felt what he observed, but his work in any case testifies eloquently to his ardent attachment to the lands of sunshine. By his death, moreover, we have lost not only an artist but a writer of no mean power, as his letters from Algeria to Dutch journals show.

F. Gos.

PHILADELPHIA.—As a manifestation of increasing interest in the plastic arts in America, the display of sculpture in the 111th Annual Exhibition of the Pennsylvania Academy was most convincing, not only through the large number of works exposed—over two hundred—but also through their originality of conception evolved from the modern point of view of life and its suggestions to the artist. Classic traditions seemed to have been almost completely ignored, yet there appeared no lack of that ideality which is an essential element of a really serious work of sculpture. A carefully modelled nude figure in bronze entitled *Spirit of the Woods*, by Mr. Edward McCartan, was awarded the Widener Memorial Gold Medal. A group by Miss Coleman Ladd, entitled *Peace Victorious*, showed some fine qualities, and very satisfactory both as to conception and technique was Mr. Chester Beach's marble group *Cloud Forms*. Portrait-busts abounded, many of them showing distinctive character, such as Mr. Charles Grafly's portrait of *Frank Duveneck*, the well-known



BUST OF EDWARD T. STOTESBURY ESQ.  
BY AURELIUS RENZETTI  
(*Pennsylvania Academy*)

painter, Mr. Samuel Murray's noble presentment of the leading local ecclesiastic, *Archbishop Ryan*, Mr. Edward T. Quinn's portrait of *Paul Haviland, Esq.*, a virile work, and Mr. Aurelius Renzetti's portrait of *Edward T. Stotesbury, Esq.*, Philadelphia's leading financier and art patron. A delightful bit of character was Miss Edith B. Parsons's little bronze figure *Turtle Baby*, and *Salome* was the subject of a very beautiful statuette by Mr. Paul Manship. Mr. Polasek's portrait of *Wm. M. Chase* was notably good. E. C.

CAIRO.—The world has heard much of Lord Kitchener the soldier, but there was another side to his activities which those who knew him in private life had many opportunities of seeing. He was a keen lover of beautiful crafts-work, and had a rare knowledge of old pottery, painting, and carving. During his régime in Egypt he took a great interest in education, but more specially in technical education and the work of the Department presided over by Mr. Sidney H. Wells, and he wanted in Egypt more technical and agricultural schools. Lord Kitchener above all else was anxious that the youth of Egypt should not be semi-Europeanised, and he strongly urged that the existing methods and crafts should be retained and developed as much as possible. His delight in the work of the native craftsman is difficult to reconcile with his reputation as an austere soldier and disciplinarian. It has often been the writer's privilege to see Lord Kitchener stand over a native wood-carver and watch with almost loving interest the skilful fingers guiding the modelling tools and carving some beautiful frame or piece of furniture.

In Egypt Lord Kitchener collected many fine old Byzantine icons, and he had his own ideas about framing them, and personally attended to the carving of the designs. He was always anxious that the style of pattern and the colour of the gold should be in harmony with the deep tone of the rich old paintings, and he would even work on them himself if the result did not at first satisfy him. I have seen him repairing an old gilded frame, and working, too, in the old manner, first applying the composition to the wood, then painting it deep red, and finally applying the gold which he would afterwards tone with varnish to any required shade.

Lord Kitchener was particularly fond of old carving, and collected some fine fragments in

different places, which were eventually worked into the design for the fine carved writing bureau now at Broome Park, his country residence in Kent. He followed the production of this piece of furniture with the greatest care. After spending considerable time arranging and rearranging the details of the design, he finally gave instructions for the carved portions to be carried out in plaster and submitted to him before they were executed in the wood. Some of the capitals were altered two or three times in the plaster stage before being finally accepted, and he would not allow the carving to proceed until he had seen the plaster work temporarily fixed in place on the carcase of the bureau, so that he might have an idea of its effect as a whole. The work was executed by students of the Arts and Crafts section of the Technical School, together with the carpenters of the Bulak Model Workshops, and took about three months to complete. It was carried out in Turkish walnut, and the few genuine old pieces of work were so skilfully copied and worked into the design that it is extremely difficult to tell which are the old and which the new parts. When the piece was finally delivered at the Agency, and placed in Lord Kitchener's study, he stood a long time contemplating it, and then said "I wonder what connoisseurs at home would think of this? It might be difficult to decide what period it belongs to. Perhaps we had better say it is an English Renaissance piece made in Egypt."

The merchants of the Cairo Bazaars have reason to remember Lord Kitchener. Accompanied by his secretary, then Major Fitzgerald, who was so largely responsible as master of the ceremonies for the success of the social functions at the Agency, he would often wander round the Khan el Khalili hunting for Rhodian china, old bronzes, Egyptian alabaster or early icons, and his searches were often rewarded with success. He knew the right things to buy, and I have often heard the remark from merchants: "That piece would not stay here long if Lord Kitchener were here." He had the great luck to obtain while in Cairo some fine old inlaid Arabic cabinets, and he had these repaired with scrupulous attention to the existing old work. He was delighted to find an Arab workman who was capable of carving the ivory details of the drawers, and the man is very proud of the fact that he satisfied Lord Kitchener's critical judgment. This craftsman, though an extremely slow worker, was an artist in his trade and had to be humoured, but Lord Kitchener knew how



## Reviews and Notices

much could be done by judicious praise, and probably got more work out of the man than anyone else could have done. The native craftsmen realised that he could appreciate their art, and they admired him immensely, saying he knew more than they did about their work. It often astonished them at first that he could give them instructions even in their own processes, and he never failed to insist that repair work should be done in the old way with native methods and tools. He understood that the native turner can do more delicate work with his bow-string and his feet and hands guiding the cutting chisel, than is possible with machine lathes, and he regretted that the advent of machinery in the larger Egyptian towns often unfitted workmen for the more simple but more skilful processes in their villages. With the loss of Lord Kitchener Egyptian Art of to-day has lost a great friend, and it is with a sense of keen regret that these little reminiscences of his artistic life in Egypt are penned.

W. A. STEWART.

### REVIEWS AND NOTICES.

*The Great War: A Neutral's Indictment.* One hundred Cartoons by LOUIS RAEMAËKERS. (London: The Fine Art Society.) £10. 10s. net. Within the covers of this large folio volume is presented what is without doubt the most scathing indictment of Prussianism in practice that has ever been promulgated, and it is the more remarkable as emanating from an artist who is not only a neutral by nationality but is closely related by blood to the people whose rulers and leaders are here arraigned for their misdeeds. The son of a German mother, Mr. Raemaekers cannot be accused of antipathy towards the Germans as a nation, nor in studying successively this long series of cartoons—all of them, by the way, reproduced with unusual fidelity to the originals—do we find evidence of such antipathy: it is the Prussian spirit and the brutal code of ethics actuating it that he here holds up to detestation. And in regard to his methods as an artist it is gratifying to observe that he refrains from the questionable expedients resorted to by many caricaturists. Thus one notes an almost entire absence of physiognomical exaggeration from his drawings. His delineations of the Kaiser, the Crown Prince, and other prominent personages on the German side show very little deviation from the portraits of them with which the public are familiar, and even in such cartoons as *The Prussian* and *Seduction*, where the element of caricature is

employed with caustic effect to personify the spirit of Prussian militarism, the deviation from truth is certainly no greater than one used to find in the military cartoons of German comic papers, such as "Simplicissimus." Then, too, when symbolism is employed, the artist displays excellent judgment, and as a testimony to his courage and candour there are several cartoons in which he holds up his own countrymen to scorn for their indifference to the tremendous issues involved in the great conflict. What indeed impresses us most in these cartoons as a whole is the artist's deep regard for truth and his unflinching courage in espousing the cause of Justice and Right, regardless of the fierce animosity which his drawings have aroused in Germany. Technically, too, these cartoons are interesting. A few of them are drawn with pen and ink, but the majority are done with charcoal, to which water-colour has been added in varying degrees.

*Gaudier-Brzeska: a Memoir.* By EZRA POUND. (London: John Lane.) 12s. 6d. net.—The young sculptor who is the subject of this memoir was a Frenchman by birth but resided in England. He died taking part in a charge of a French regiment at Neuville St. Vaast last year. The expression of his undoubted gifts was we think embarrassed rather than helped by his connection with so-called "Vorticism." It was clear that he desired above everything to be free, to be instinctive. He desired the tradition of barbaric people, and believed that barbarism represented instinct. Apparently it did not occur to him that following instinct barbarism arrived at civilisation. In civilisation, he said, instinct is second to reason, forgetting that civilised conditions develop new instincts, and with them the need for refinement in expression. This memoir is without doubt the most important exposition we have had of the ideas for which the word vorticism is made to stand, but as a biography it seems slighter and more obscure in detail than it need have been. There is no such place as Bristol College, where he is said to have held a scholarship; Clifton College there is, and Bristol University.

*Jack and Tommy.* Twenty drawings by F. C. B. CAPELL. (London: Grant Richards, Ltd.) 5s. net. The twenty drawings of soldiers and sailors here reproduced in facsimile form part of a series which the artist exhibited in Edinburgh at the exhibition of the Society of Eight a few months ago. Very summary in treatment, consisting of a few bold black strokes, supplemented by a wash of colour in varying quantities, they are remarkably clever in their suggestion of actuality. The only fault we have to find is that Tommy's khaki is too yellow.

## The Lay Figure

### THE LAY FIGURE: ON NEW FIELDS FOR ARTISTS AND CRAFTSMEN.

"Do you not think that artists have been obliged hitherto to limit overmuch the scope of their practice?" asked the Art Critic. "Does it not occur to you that there are many directions in which the ingenuity and inventive power of the artist, and his capacity as a worker, could be usefully applied?"

"I cannot imagine that an artist would be much use in any kind of work which requires practical understanding," said the Plain Man. "He is too much of a dreamer, too unmethodical, to help in business affairs, and he has, if I may say so, a much too inflated idea of his own importance."

"You seem to look upon the artist as rather a worm," laughed the Man with the Red Tie; "but don't forget the proverb that even a worm will turn. It may be that under the new conditions forced upon us his turning is near at hand."

"Yes, and it may be that people are going to discover that there are many kinds of practical business in which his assistance will be of very real value," agreed the Critic. "I have, as you know, always protested against the popular misconception of the artist, and I do not consider that his idea of his own importance in the social scheme is at all exaggerated—therefore I want to see him doing his full share in the regeneration of his country."

"But how can a man regenerate his country by painting pictures or carving statues?" protested the Plain Man. "Something much more energetic than that will be demanded of us in the near future when we set about the task of building up our trade again and reorganising our resources."

"And do you not think that the help of the artist in this process of reconstruction will be worth having?" enquired the Critic. "Cannot you see what a number of ways there are in which his capacities can be utilised?"

"I confess, I cannot," replied the Plain Man. "It seems to me that art, which is after all only one of the ornamental accessories of life, will have to stand aside until all the vital questions of rearrangement are settled."

"Oh, good Lord! These dull business men!" cried the Man with the Red Tie. "Will they never learn how even their own affairs should be managed?"

"What has art to do with my affairs?" asked the Plain Man. "I have got along all right without it for a great many years."

"That is the pity of it," declared the Critic. "You and a lot more like you have got along without it so persistently that a very large part of the trade of this country has drifted abroad and fallen into the hands of our competitors. You have kept art so definitely out of your affairs that it has had to seek an asylum in countries which make the attack on our commerce an essential part of their policy, and in that asylum it is learning to fight against us."

"Another proverb: Hell hath no fury like a woman scorned," suggested the Man with the Red Tie. "As art is feminine what else could you expect?"

"Of course we might have expected it," returned the Critic; "but that is only another reason why we should try to amend our ways before it is too late."

"You would really imply then that I ought to drag art from her foreign asylum and take her into partnership," laughed the Plain Man. "How could she possibly be of any help to me?"

"In the same way in which she has been of assistance to other and much more astute countries," insisted the Critic. "There are numberless fields of activity available for art in the industrial world if you will open them to her, and her co-operation would greatly enhance your prosperity. Give her a chance and see how she will respond."

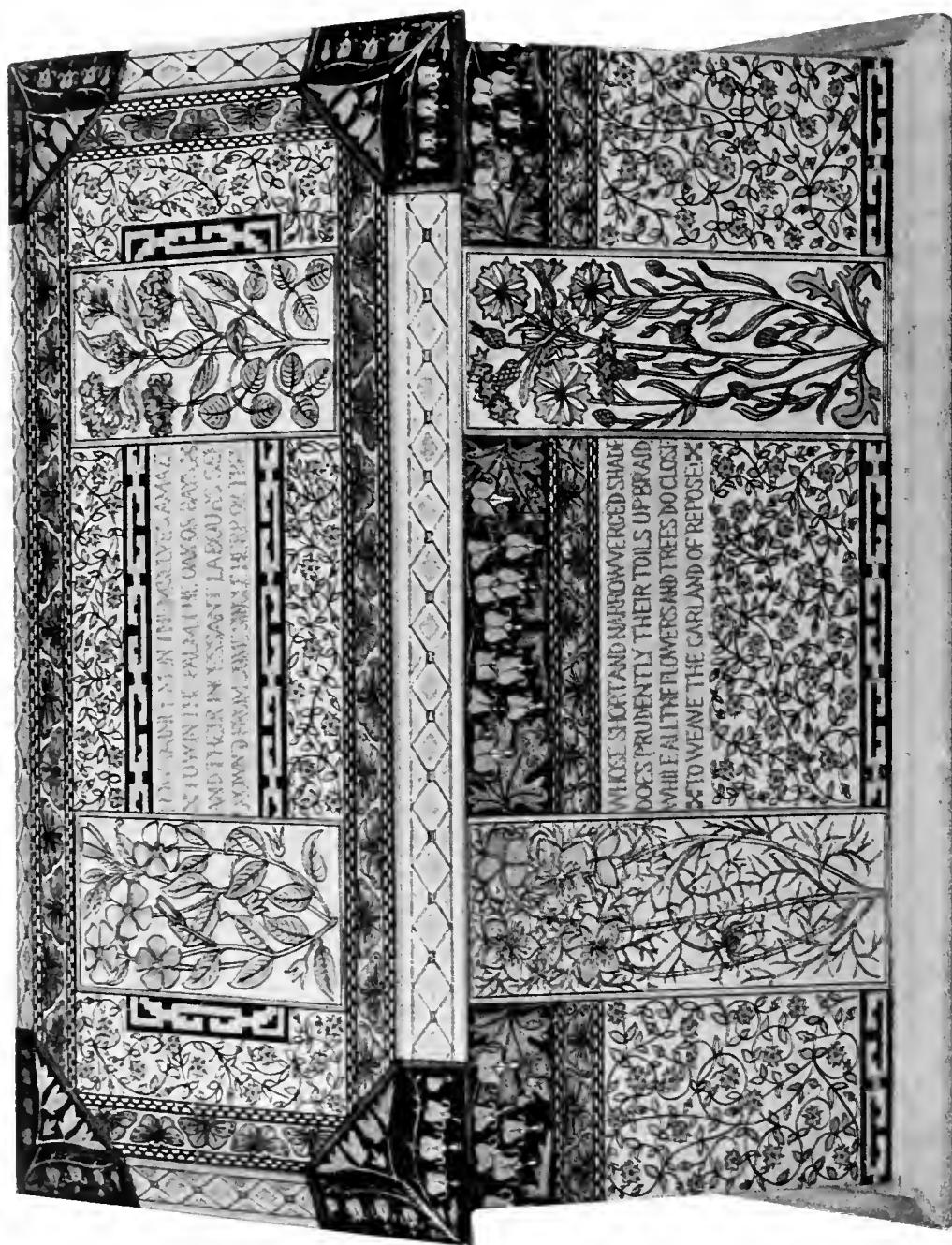
"And where, for example, do these fields lie?" asked the Plain Man.

"Great Heavens! They are all around you! Cannot you see them?" exclaimed the Critic. "Look at the toy-making industry: need the foreign artists always impose their taste upon us in that direction? Look at colour-printing: must we always be going abroad for that work because the foreign firms employ artists to direct it and we do not? Look at the trade in furniture and the accessories of the home: have we not men in this country who can design this sort of thing as well as anyone whom other countries can produce? Look at industries like the making of jewellery, the weaving of silks and other textile fabrics, the manufacture of decorative glass and ceramics, and so on *ad infinitum*: can we not reach in them an art standard which will not only secure to us the entire command of our own markets but will at the same time assure for us a leading place in the markets of the world? By snubbing art you are killing trade."

"Well, perhaps there is something in that," conceded the Plain Man. "If you put art as a business proposition, it may be worth thinking about."

THE LAY FIGURE.





STATIONERY CASE IN SYCAMORE WITH FLORAL ORNAMENT IN COLOURED STAINS AND GILT GESSO LETTERING. BY LOUISE BENJAMIN.

## DECORATIVE WOODWORK BY STUDENTS OF THE POLYTECHNIC INSTITUTE.

FOR upwards of twenty years past it has been the custom of this magazine at this time of the year to review and illustrate the work submitted by art students in the National Competition of Schools of Art as displayed in the exhibitions held year after year at South Kensington under the supervision of the Board of Education or the Department of Science and Art, and in so far as this later period in the history of the Competition is concerned these articles collectively constitute a practically unique record of what is without doubt an event of first-rate importance in its bearings on the progress of decorative and applied art in the United Kingdom. This year, however, the Competition has not been held; it has had to yield to the stern exigencies of war, and from a circular recently issued by the Board of Education it seems probable that the suspension of the Competition will endure for at least another year. However much importance may be attached to the institution by those immediately concerned, and others who like our-

selves have followed its progress from year to year with the closest interest, there is little justification for cavilling with the decision of the Board at a time such as this when the whole energies of the nation should be concentrated upon the successful prosecution of the great conflict upon which the future destiny of the British Empire depends. Even had it been possible, as we believe it would have been, to conduct the Competition without trenching to any material extent upon the resources of the Government department concerned, it has to be borne in mind that while the schools have, without exception we believe, been able to "carry on," there has been a very considerable depletion in the ranks of the male students and also in the teaching staffs, so that a competition under present circumstances would of necessity be a rather one-sided affair.

There is, however, the possibility that this temporary suspension of the National Competition, for which there are good *prima-facie* reasons, may become permanent. Before the war rumours were afloat that the Board of Education had under consideration the advisability of abolishing it, and so when the time comes for its resumption we must



RELICUARY OR CASKET IN WALNUT WITH STAINED AND GILT GESSO DECORATION

BY H. JOYCE FOCKOCK

## Decorative Woodwork by Polytechnic Students

not be surprised if the announcement of its abolition comes instead. If that is the case it is to be hoped that a strenuous opposition will be organised. We should be the last to contend that the Competition yields the best possible results under the conditions which now govern it; on the contrary we think there are many ways in which it might be materially improved, and in the successive articles on the annual exhibitions in which the prize works have been shown to the public the directions in which improvement might be made have been indicated. But the continued existence of the Competition is, we believe, of national importance, for it is the means by which the nation can see the concrete results of the art school education for which it pays, and further it is a means of bringing young designers and draughtsmen into relation with those who are in a position to make use of their talents. It is true that manufacturers have hitherto not availed themselves as fully as they might of the assistance which art schools are able to offer them, but the blame for that rests quite as much with themselves as with the schools—perhaps more; but without going further into the rather sore point of these past relations, one may express the devout hope that in the days to come, when it will be imperative for everyone to give of his best, there will be a much closer *rapprochement* between them, which will enhance the prestige of the industrial art of the country. That is what the schools were established for, and it should always be kept in view. And though there has been a tendency in many of the schools to encourage the production of immature painters of easel pictures, we believe that there is an abundance of talent among the rising generation of artists which, if it is directed into the proper channels and is encouraged by the leaders of industry, will lead to fruitful results, important alike from the economic as well as the æsthetic point of view. This belief will, we think, be fully justified by our forthcoming Special Number dealing with the work of the principal Schools of Art in the United Kingdom, and

more especially with those departments of their activities which have a direct bearing on industrial production.

Our immediate purpose here, however, is to bring to the notice of readers some examples of work in a special field of art which has been cultivated with success at the Polytechnic School of Art in Regent Street—namely, the decoration of various articles constructed of wood, usually articles that are not purely ornamental but are intended for use. This kind of work is a distinct speciality at the Polytechnic Institute, and has brought to several of the students some of the highest awards in the National Competition of recent years. The class in which this work is done is conducted by Mr. Harry G. Theaker, who himself in the Competition in 1899 won a gold medal with designs for piano panels. The illustrations we have given on previous occasions when noticing the National Competition have elicited wide-spread interest, and also a good deal of curiosity as to the technical procedure involved in the production of these articles—or rather of their embellishment. But Mr. Theaker insists to those who appeal to him for information that there is no more mystery in this kind of work than there is in the production of any other work of art. To the uninitiated every craft is of course a mystery, and knowledge and skill come only after experiment and perseverance. In this case the artistic factors are ability to draw and a sense of colour, and the chief material factors are stains of various



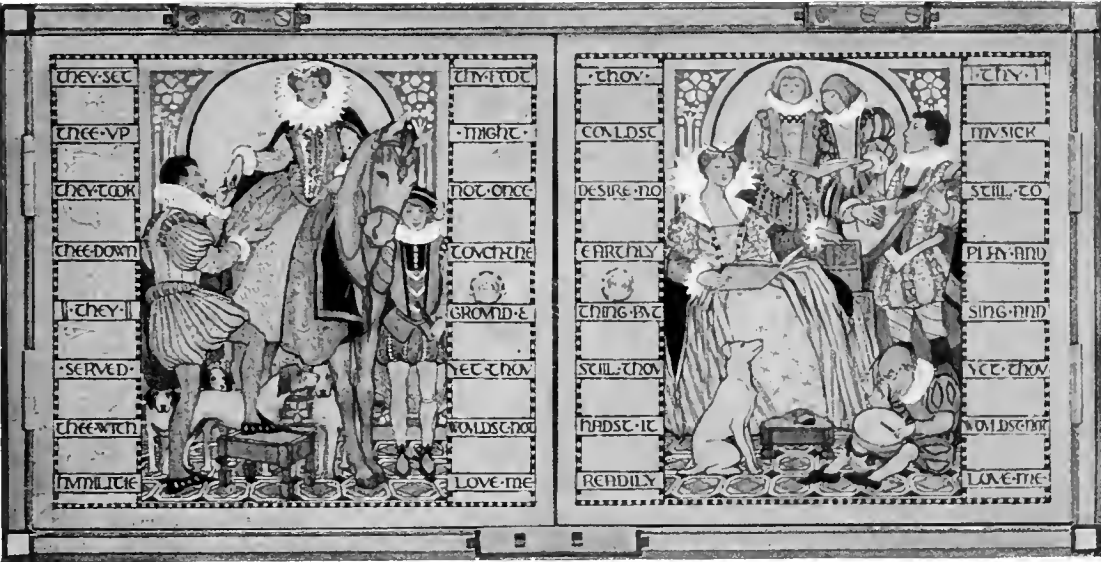
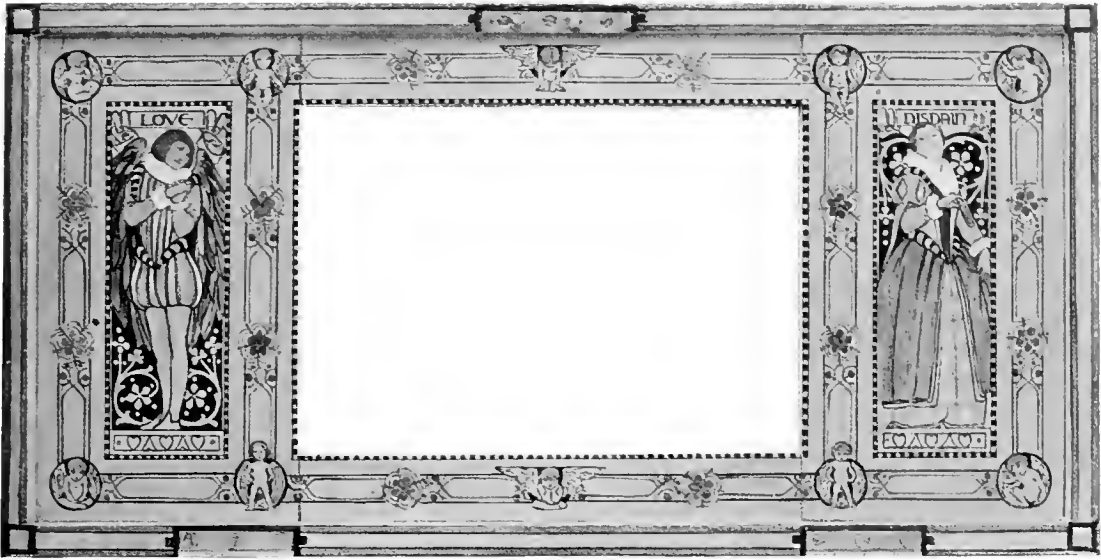
TRAVELLING TOILET CASE, OF WHITEWOOD WITH STAINED AND GILT GESSO DECORATION. BY GWEN WHITE

(Details of this case are shown in colour on the following pages)







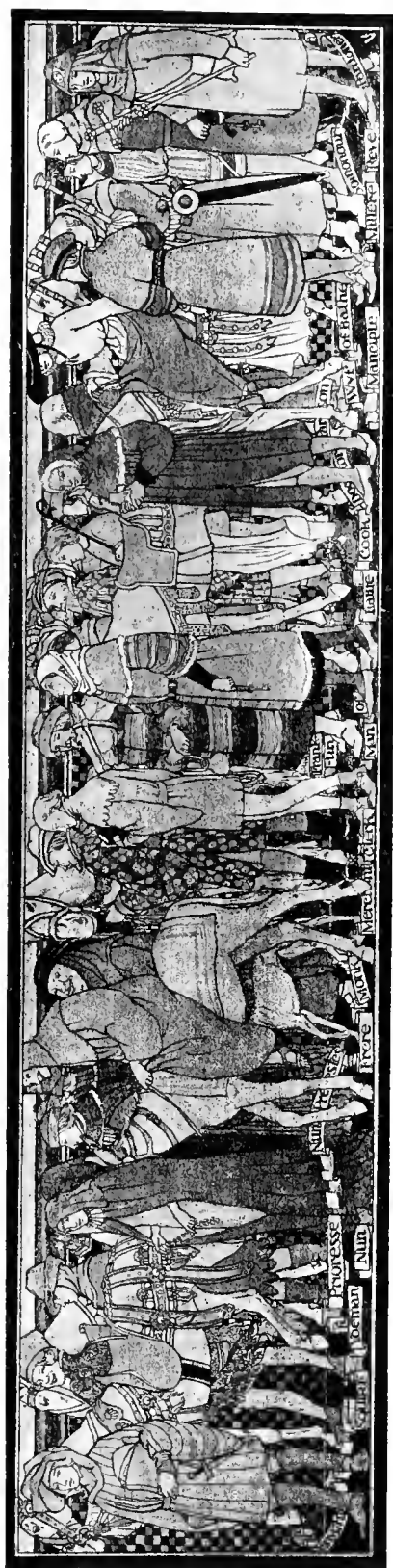


INTERIOR DETAILS OF MISS GWEN WHITE'S  
TOILET CASE. (UNDER SIDE OF LID FITTED  
WITH MIRROR, AND HINGED COVER OF TRAY.)



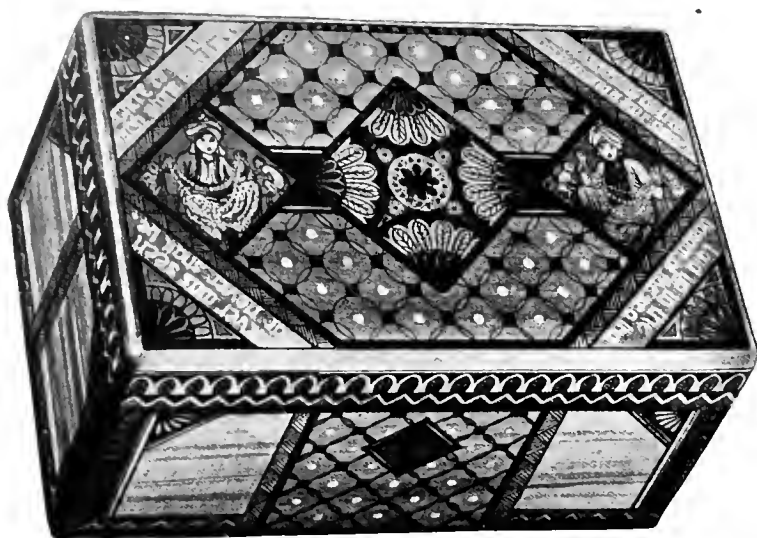


"MY MIND TO ME A KINGDOM IS" : BOOKCASE FRIEZE PANEL IN WHITWOOD WITH STAINED DECORATION BY GWEN WHITE



"THE CANTERBURY PILGRIMS" : FRIEZE PANEL FOR A BOOKCASE WITH STAINED DECORATION BY HESTER M. WAGSTAFF

## Decorative Woodwork by Polytechnic Students



JEWEL BOX IN WALNUT, STAINED AND PAINTED

BY H. JOYCE POCOCK

tints, such as may be procured from any dealers in artists' materials, and seasoned wood.

The kind of wood most commonly used for work of this kind is whitewood of a smooth, even texture. A fine example of the decoration of this wood by means of coloured stains is Miss Gwen White's Lady's Travelling Toilet Case, a very delightful piece of work both externally and internally, all the fittings, including brushes, pots, etc., being decorated to match. The subjects are taken from the song "Lady Greensleeves," and one side of the exterior, not here illustrated, shows the disconsolate lover surrounded by unpaid bills. Whitewood is one of the best woods for taking stains and it also takes a polish well. Basswood, which in appearance is somewhat like whitewood, is not considered so durable, but that it takes stain well is shown by the Roll of Honour Casket of Miss Turnbull which we illustrate in colour, another elaborate piece of work in which heraldic motives are employed with striking effect. Sycamore has an intrinsic attractiveness which is admirably used as a contrast to stained decoration in Miss Benjamin's Stationery Case and Miss Reeve's Card Box. And so with those articles in which the harder kinds of wood, such as walnut,

mahogany, etc., are used, the natural qualities of the wood are left to play their part, as for instance in Miss Joyce Pocock's Reliquary with its subjects from the Nativity; here the main structure is of walnut, while the pictorial panels are of whitewood, and here, too, as in some of the other articles there is a certain amount of gilt gesso decoration. Silvering in conjunction with gilding and colour staining is very happily employed in Miss Margaret Reed's Nursery Book Stand, an attractive piece of furniture admirably suited to its purpose.

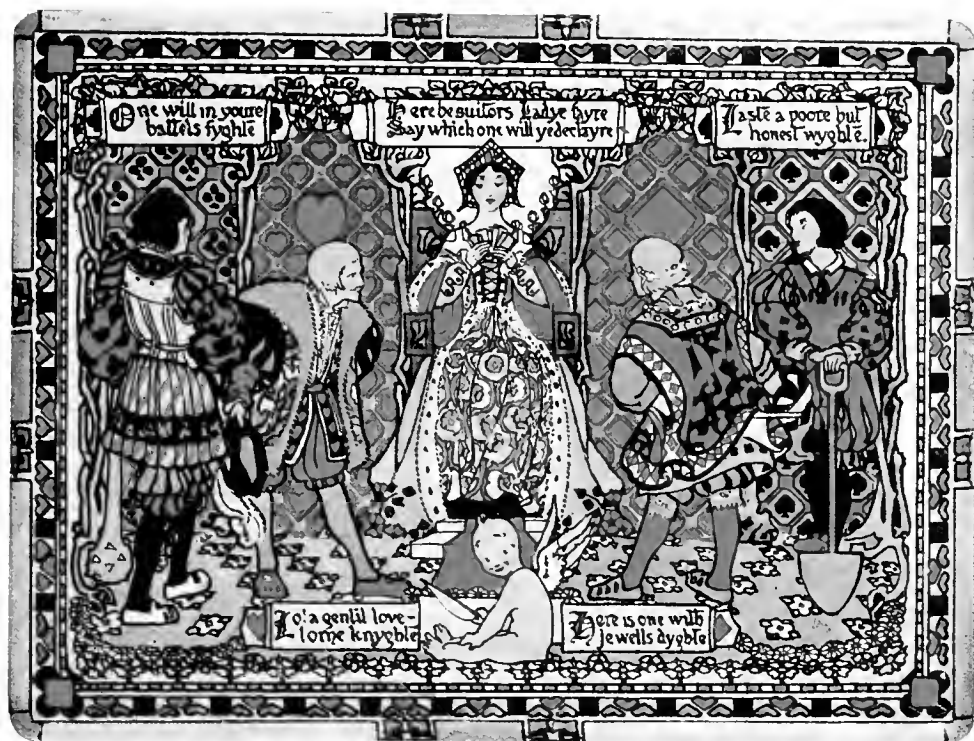
As to the mode of procedure, all that is necessary to

say here is that the design is outlined on the wood, and the stains applied in sufficient strength to give the desired result. As a final step the surfaces are either French-polished to secure brilliance or waxed over to give a half-polished effect.

It should be pointed out that the construction of the various articles to which this kind of decoration is applied is not the work of the students, who are concerned solely with the decorative features, but is the work of a cabinetmaker. Herein, however, lies one of the difficulties Mr. Theaker and his students have had to contend with, for in these days good cabinetmakers who are capable of constructing a piece of furniture in its entirety are somewhat scarce.



CIGARETTE BOX OF WHITWOOD WITH STAINED DECORATION, BY OLIVE DINGIAN



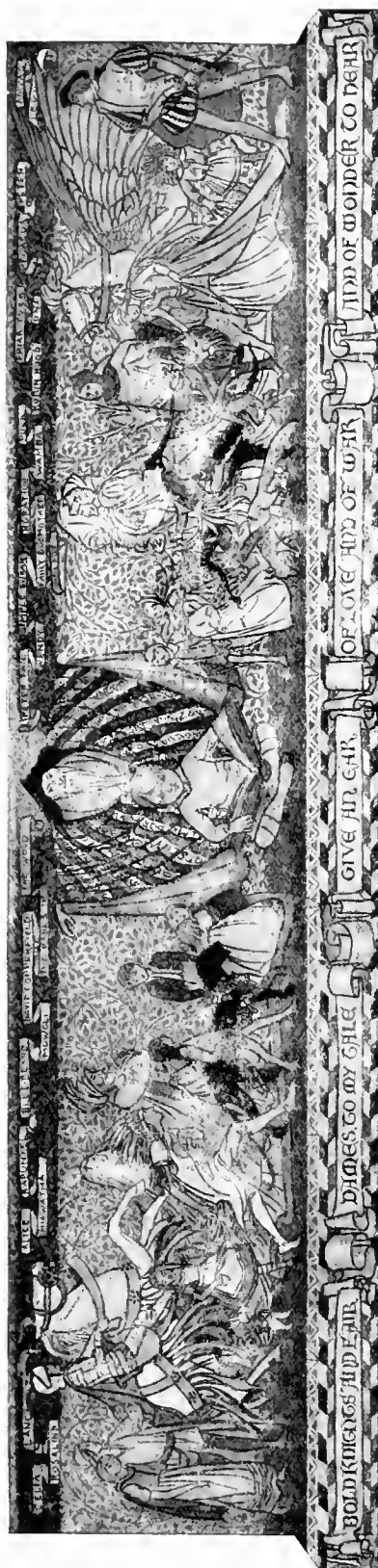
CARD BOX IN SYCAMORE WITH STAINED DECORATION. BY MARY S. REEVE.



CASKET WITH STAINED DECORATION BY GLADYS TURNBULL







NURSERY BOOK STAND  
DECORATED BY MARGARET REED

## Italian Graphic Art

### MODERN ITALIAN GRAPHIC ART.

THE Exhibition of the works by the Associazione Italiana Acquafortisti e Incisori of Milan that was recently held in London at the Suffolk Street Galleries was the result of a happy inspiration on the part of the President and members of the Royal Society of British Artists of paying a compliment to our high-spirited Ally. The collection, which was under the auspices of the Italian Government, offered an admirable opportunity to view a representative show of contemporary Italian Art. The works, some 200 in number, were well displayed, completely filling the main gallery and entrance hall. An examination, from the point of view of a colleague in Art, filled me with much satisfaction at finding that Italian graphic Art is in a state of virile existence. While the rather large etched plate and an extensive use of printer's inking to get effect were much in evidence, the subtler qualities of style and expression inherited from the noble period of Italian tradition were not absent.

The *clou* of the exhibition was to be found in the woodcuts, among which were many printed in colour. Those of Adolfo de Karolis revealed an exceedingly high level of imaginative design. He

was represented by a number of wood-engravings, notably of allegorical subjects, like *La Patria Madre* and *The Holy Army*. Our presentation of the tranquil *La Sera* with its sense of the heavy atmosphere and the flopping sail well expresses a warm Venetian summer evening. Antonio Moroni, an able artist, has done a number of *Ex Libris* prints. *The Seven Vices*, of which a reproduction is given, shows a goddess seated on a hydra; she holds a gold cup in her left hand. Great judgment is shown in the choice the artist has made of the lines and strokes in this drawing, every one of which is indispensable to the *mise-en-scène*. *Allegoria*, with its Olympian Gods and Goddesses, flowers and fruit, was equally rich in effect. His *La Morte* has the power of design and tragic feeling of a William Blake or a Legros.

Other woodcuts included *Nobile Maremma* by G. Guarnieri, a curious portrait-head on a background of sky, the cloud-forms suggesting a Gorgonian monster's features; Ettore di Giorgio's *The Tramps* and *The Wandering Jews*, delicate monochrome prints treated with sympathetic feeling for the subjects; the clever cuts by G. Barbieri, especially the *Irritardartari* and *Boboli Gardens, Florence*; and M. Disertori's illustrations to "The Decameron."



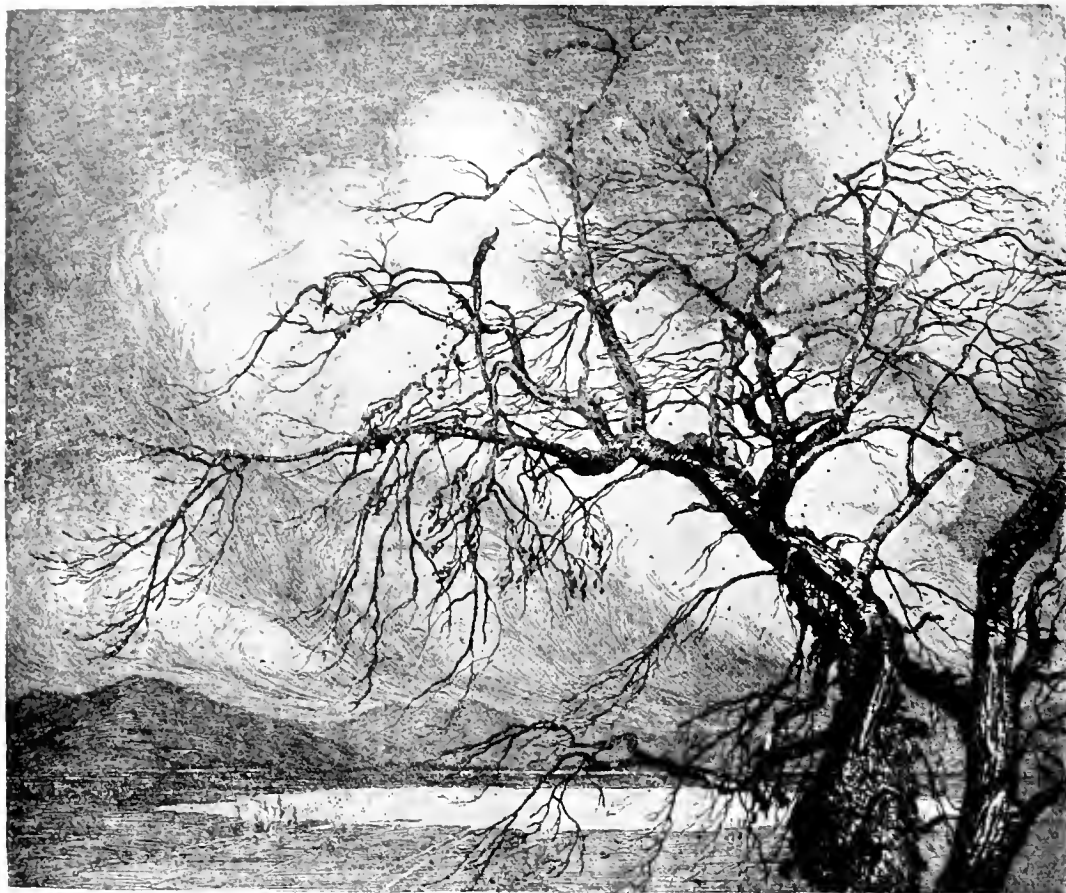
"LA PATRIA MADRE"

6203

WOODCUT BY ADOLFO DE KAROLIS



"THE SEVEN VICES." WOODCUT  
BY ANTONIO MORONI



"THE GATHERING STORM"

ETCHING BY CARLO CRESSINI

Turning to the etchings and aquatints we must note first of all the contributions of Aristide Sartorio, an artist well known to readers of this magazine, but now unfortunately a prisoner of war, who exhibited two etchings, powerful compositions of tragic energy, *Lotta Regale* and *Mostri Immani*, portraying the struggles of wild animals. Typical of a certain impending tragedy were the two war studies of Anselmo Bucci, *The Gun* and *Shrapnel*, etchings which in their bold and simple execution showed evidence of a study of actuality at first hand. Gifts of an altogether different kind were discernible in Giuseppe Graziosi's bold plates and effective large decorative subjects of monumental fountain figures, which in the manner of their simple and vigorous execution exhibit the true etcher's art of red-hot impression before Nature. *Procession of the Relics* by Umberto Prencipe displayed with great power on a plate of rather large dimensions a subject of an overpowering architectonic feature rendered as a nocturne.

Ubaldo Magavacca had a fine aquatint, *The Apse of the Cathedral of Modena*, and Giovanni Greppi showed a delicate one in *Il Duomo, Milano*, with its lace-like pinnacles foaming like spray into the sky. The same structure was the subject of an excellent etching by Carlo Casanova entitled *The Soul of the Cathedral*, an illustration of which was given in the June number of *THE STUDIO*. Ludovico Cavaleri showed several subjects of marine and fishing-boat life. Among the more simple transcripts from Nature were to be found R. Borsa's *Canal Sta. Romana* and Carlo Agazzi's *Lombardy Plains. Gubbio*, by M. Disertori, is etched in a bold style with its wide open lines suggestive of a wood engraving; and there were five miniature etchings by Enrico Vegetti, of which *Cluny* and *St. Michele Monza* were carried out with a certain spiritual quality of vision. Carlo Cressini's etching of a leafless tree against the gathering storm clouds is very fine in effect. We found in Chiappelli's *Certosa* a strong personal view and a restraint in



LA SERA" (EVENING), FROM A  
WOOD ENGRAVING BY A. DE KAROLIS.



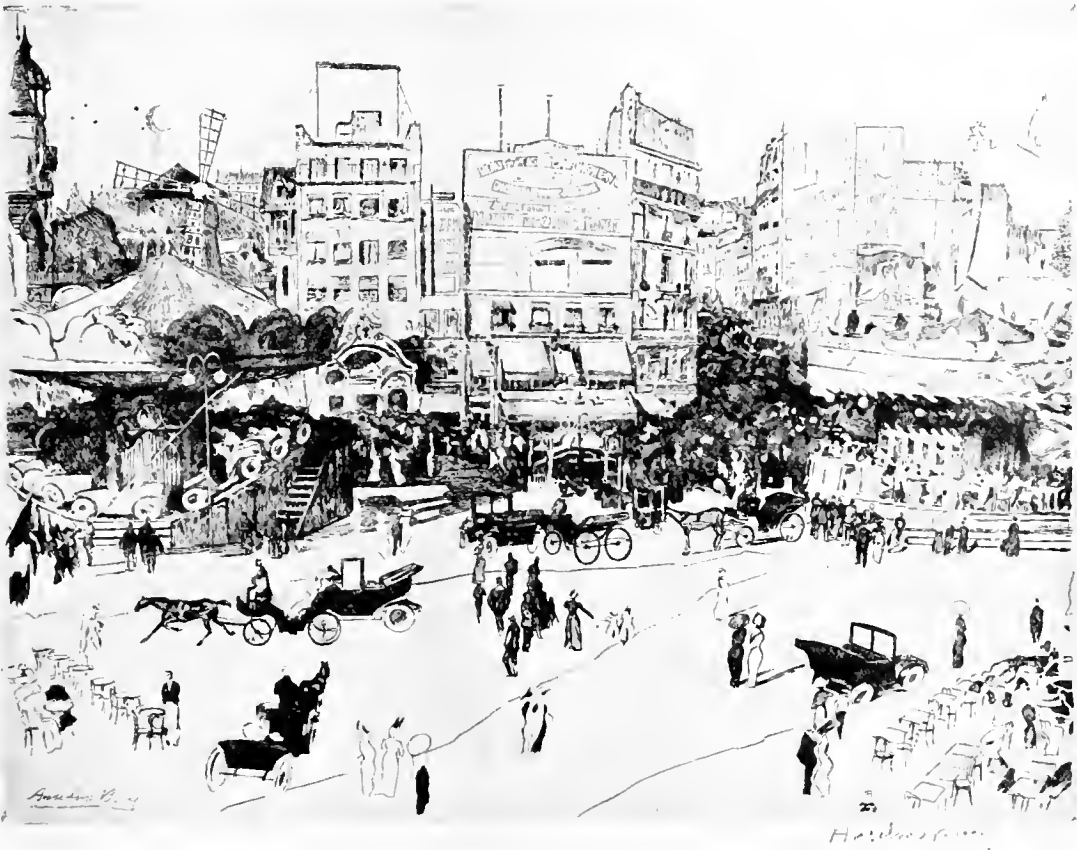


## Italian Graphic Art

handling the effected contrast of the intensest light to deep shadow. A single figure of a man, *Giomino* by Giovanni Costetti, showed the maximum of effect obtained by the minimum of means, and the same may be said of his illustrations to Gabriele d'Annunzio's poem "La fosca Juia" (in "La Nave"), in which he has given expression to the tragic horror of the subject. The drypoint portraits by Federico Gariboldi, Nina Ferrari's *La Sora Gonda*, and *The Light of the Moon* by G. Guerrini, with its Botticelli-like subject, must be mentioned as examples of refinement. Flamboyant in the best sense, Cesaro Fratino's *Design for a Drop Curtain*, composed on the lines of Tiepolo's work, was effective in its massing of architectural columns, figures, and two elephants. Hung in the place of honour, its carrying power would have been greater for a little more simplicity in its handling and more definiteness of accentuation in its effects. A sense of depression was conveyed in the coloured etching *Reims Cathedral* by Domingo Motta, whose rendering of the famous Gothic masterpiece suggested the devastation

wrought by a ruthless enemy. Vico Vigano, the President of the Associazione, held our attention in his *Diploma for the Italian Aviation Society*, designed in honour of the first crossing of the Alps by aeroplane. He was also represented by *The Smoker*, a delicate dry-point, and *The Passing Train*, a motive encountered again in *Iron and Stone*, a medley of the turmoil of modern work by Cesaro Fratino. Anselmo Bucci's dry-point of *Montmartre* shows the old Moulin Rouge and neighbouring places of amusement in ante-war Paris. Seen in the daylight, it gives the light-hearted gaiety that was the more superficial aspect of old Bohemian Paris. Some power was evinced by Luigi Conconi in his *The Third Rome*, in which King Victor Emanuel II. is seen passing under the Arch of Titus. In *Don Quichote* and *Artistic Jury*, the latter a skit of monkeys surveying a Cubist painting, G. B. Galizzi showed trenchant humour. Ernesto Bazzaro the sculptor's etchings of heads were very effective, and the lithographs by Vincenzo Stanga and A. Brunozzi also deserve mention.

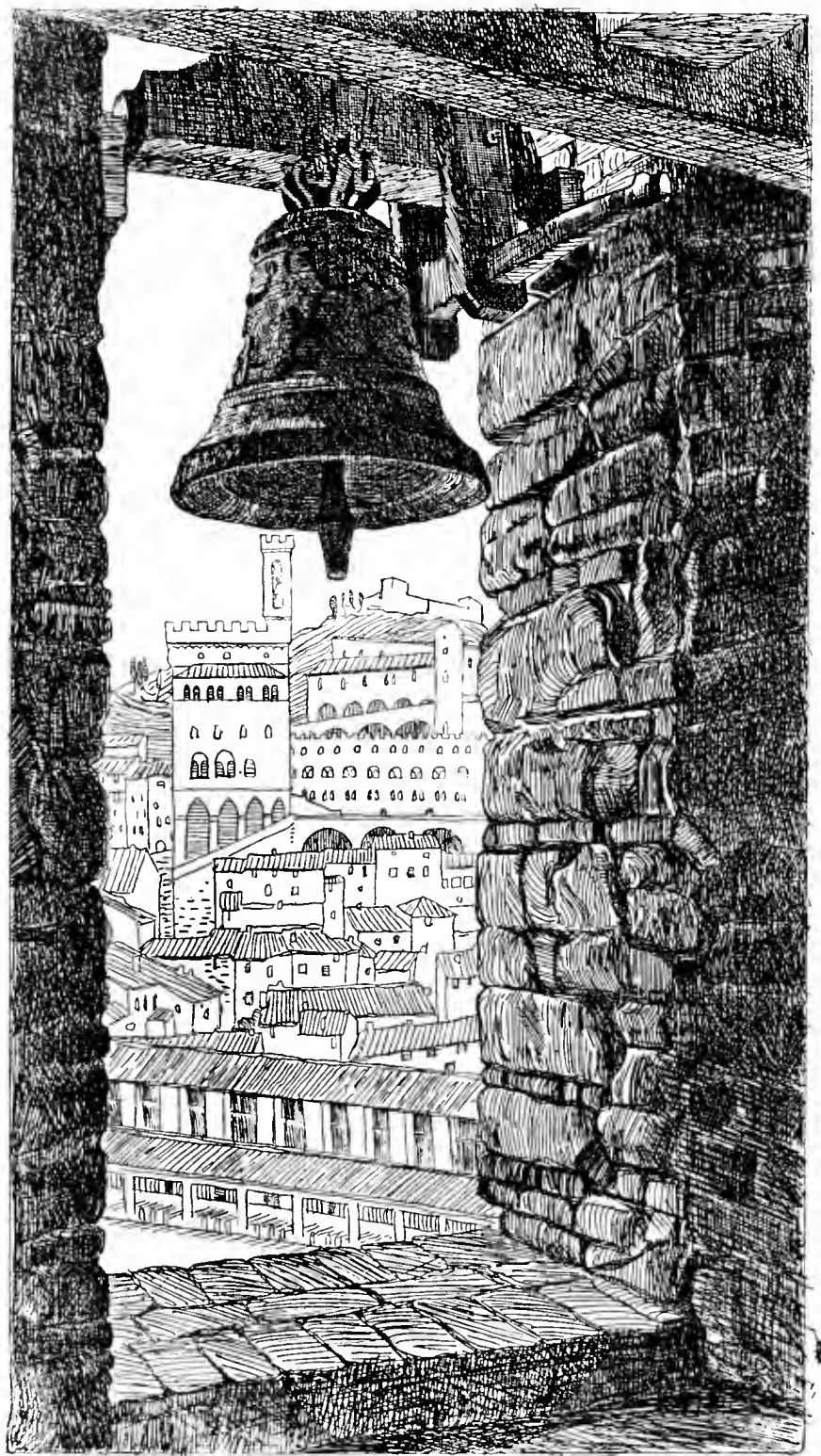
HENRY F. W. GANZ.



"MONTMARTRE"

ETCHING BY ANSELMO BUCCI





"GUBBIO." ETCHING  
BY B. M. DISERTORI

IDYLLS OF RURAL LIFE: A  
SERIES OF WOODCUTS BY  
CHARLES SHANNON, A.R.A.

ABOUT eighteen years ago there was held at the late E. J. van Wisselingh's gallery in Brook Street a charming exhibition of original wood-engravings by Messrs. Charles Ricketts and Charles Shannon, and their associates Messrs. Sturge Moore, Reginald Savage, and Lucien Pissarro. With these were hung engravings symbolic of rural occupations designed by Jean François Millet, and executed under his supervision by his brother, which were included in the exhibition probably to show what had previously been done in modern times. But the exhibition was practically confined to the work of the "Vale" and "Dial" artists.

Messrs. Ricketts and Shannon have worked so much together in the art of wood-engraving that even they themselves would find it hard in most cases to give credit to each individual artist for the invention of all they have done. After all it hardly matters, for the close partnership has been a most fruitful one. Their first complete work was "Daphnis and Chloe," executed in 1893. It was a work modelled on an old Italian book, "Hypnerotomachia Poliphili," published in 1499, from which also Burne-Jones and William Morris, the predecessors of Messrs. Ricketts and Shannon, drew inspiration. From Burne-Jones came a beautiful series of designs illustrating "The Story of Cupid and Psyche," and Morris alone or with the help of others made woodcuts from them. But only one or two sets of prints of these are known to exist. The illustrators of "Daphnis and Chloe" had mastered the art of woodcutting, and they engraved their own designs, a thing that has rarely been done until modern days.

Interesting as most of these exhibits were at this exhibition at van Wisselingh's gallery, none were more surprising than a series done by Mr. Charles Shannon himself, illustrating in twelve symbolic designs idylls of rural life. This exquisite set of roundels was a revival of another variety of the art of woodcutting, that called *chiaroscuro* or

*camaieu* printing from more blocks than one. This beautiful invention probably originated in Germany, but it was developed by two clever Italians of the Renaissance who used it to interpret other men's designs. One Ugo da Carpi (born in 1486) was a clever sculptor and also woodcutter in *chiaroscuro*. Though not the inventor of the method, he was the first to introduce it into Italy, and to improve



"THE PORCH"



"THE CAPTIVE PEGASUS"



"THE CORAL DIVERS"

upon it. He was a pupil of Raphael, and executed under the supervision of that artist reproductions of some of his designs. He also engraved some of Parmegianino's drawings, reproducing vividly the spirit of the originals. His plates are printed on grey and yellow paper. His successor Andrea Andreani (born in 1540) did similar work after masters like Titian and Tintoretto. His engravings resemble pen drawings and are printed on brown paper. The above discovery carried on by these two men dropped in Europe, and it was left to the Japanese wood-engravers to develop colour-printing from wood blocks with magnificent results. In England there seems to have been only one man who pursued the art with notable success. This was John Baptist Jackson, a wood-carver and wood-engraver who was born in 1700. He lived for some time in Paris and Venice, where his works in chiaroscuro appeared. He reproduced the works of Titian, Tintoretto, Paul Veronese, and Rembrandt, and his engravings show that he tried more to attain the general effect than the subtleties of the drawing of the originals.

It seems to have been reserved for Mr. Charles Shannon in our time first of all to take up this neglected art of the Renaissance, and by his method of

handling he has given a new and quite personal charm to the art of chiaroscuro printing. The twelve roundels here reproduced, which were designed and engraved by Mr. Shannon himself, do not, as might be thought at a first glance, illustrate the individual months of the year. *Hot August* and *December* suggest, it is true, marked phases of the year. But for the most part these idylls represent the labours and occupations of a rustic people. Even the spiritual and intellectual side of such a life is shown in the exquisite design of *The Captive Pegasus*, where the laurel-crowned poet languidly touches his steed with a twig, perhaps to stir his lagging inspiration. How well the recumbent man, the spindly bare-branched tree, and browsing horse fill the circular shape of the plate! This print might well be contrasted in sentiment with the one called *The Porch*, where the kneeling figure of the man

holding up the empty birdcage to the goddess-like mother and her child and the flying doves over the railings make a perfect rhythmical design. Indeed several of these idylls seem planned to run in pairs. For *The Coral Divers*, with its sharply opposed movements of the figures and a beautiful inspiration, has a lovely pendant in the attitudes of the two figures in *The Shell Gatherers*, where the natural



"THE SHELL GATHERERS"



"THE GARDEN PLOT"



"THE OVEN"



"HOT AUGUST"



"THE APPLE SHOWER"

gesture of the woman with her basket balances so finely the stooping figure of the man. Two delightful pastorals are *The Apple Shower* and *Fruit Pickers*. The superb fluent composition formed by the woman shaking the tree of the former plate is well set off by the spontaneous and perfect invention of the latter, where the man's natural action in placing the ladder balances beautifully the woman's waiting attitude. This last is surely one of the most happily inspired plates of the series. *Hot August* adequately expresses the sentiment of the languor of mid-Summer, and *The Garden Plot*, with its figures which so well fit the composition, renders its appropriate tasks. The print of *The Sheaf Binders* may be placed side by side with that of *The Oven*, but in itself the design is not wholly successful: the action of the man with the rake is a trifle awkward, and though his figure balances the action of the woman ingeniously, it seems, taken by itself, somewhat ugly and ungainly. *The Oven* is the only indoor subject, and the spontaneity of its figures makes the design a triumphant one. *Autumn Leaves* and *December* form a fitting close to the series. How finely expressed and contrasted are the actions of the man and woman, and the sentiment of the season is perfectly conveyed by the falling leaves.

In *December* the character of the last month of the year is perfectly suggested in the snowy landscape, the bare tree, and the hooded figure entering the house. The beauty of all these roundels is set off by their appropriate colour scheme, which is simple and harmonious. They are printed in three tones, a dark greenish grey for the shadows and sky, buff yellow for the half tones, and white for the high lights.

A study of these woodcuts shows Mr. Shannon's wonderful comprehension of the medium he has chosen to work in, and also his extraordinary powers of invention and design. What the fan shape was to Charles Conder, so is the form of the circle to Charles Shannon, and few, if any, modern artists can surpass him in the task of filling a tondo so perfectly. They reveal further his complete knowledge of the nude figure and his sense of finish both in material and line: a knowledge only equalled by that of the great masters.

Harmony, movement, and dignity of *allure* are the qualities one finds in these figures without any complication of modelling and very like the work of the great Greek artists. Indeed looking at these exquisite idylls it is quite easy to fancy them the work of a Greek painter come to life again and practising the fifteenth-century art of chiaroscuro printing.

FRANK GIBSON.



"FRUIT PICKERS"





"DECEMBER"



"THE SHEAF BINDERS"



"AUTUMN LEAVES"

## *The National Galleries of Queensland and West Australia*

### THE NATIONAL GALLERIES OF QUEENSLAND AND WEST AUSTRALIA.

CONSIDERING they are the youngest States of the Australian Commonwealth, the progress of the arts in Queensland and West Australia has been rather favourable. The public has not supported art as it might have done, but the Government has given it a foundation from which it is hoped it may rise and expand. It is due to the Governments of these States that the student in Brisbane and Perth has the chance of studying under an art master at a technical college, and that the public appreciation has been fostered by the establishment of a National Gallery in the capitals of these two States.

In the National Gallery of Queensland the literary pictures—the main interest of which is the subject—are fairly counterbalanced by several works which have no stories to tell, but are simply attractive as genuine works of art. There is no popular appeal in the vigorous composition called *The Drove* by Arnesby Brown, R.A.; there is no story but just a touch of

life in the sense of movement conveyed in the breezy *Sunday Afternoon Parade* by Hamilton Macallum, R.I.; and it is the suggestion of a soft languid atmosphere that gives all the charm that lies in *Tranquil Mists and Mellow Fruitfulness* by H. G. Hewitt. *A Cup of Tea* by Harold Knight has a central incident, but its subtle attraction is its illusive balance of light and shade. Of general interest also are: *The Crest of the Hill* by W. Frank Calderon; *Morning News* by C. Sims, R.A.; *Home Wind* by Napier Hemy, R.A.; and *A Sunny Corner* by H. S. Tuke, R.A. The last named was presented to the Gallery by Lord Chelmsford, formerly Governor of Queensland and now Viceroy of India.

A new addition to the collection of oil paintings is *Autumn in England*, a characteristic landscape by the late Sir Alfred East. This canvas, also Arnesby Brown's *The Drove*, and *The Village Industry* by Stanhope Forbes, R.A., were purchased on the advice of the Agent General, Sir Thomas Robertson, a clever amateur painter who is represented by one work in the Gallery. There is a David Cox among the water-colour drawings, which include a good study of York Minster by



INTERIOR OF THE NATIONAL GALLERY OF QUEENSLAND





“THE DROVE”  
BY ARNESBY BROWN, R.A.

## *The National Galleries of Queensland and West Australia*

Harry Hine, R.I. The black-and-white section includes a drawing of a Norman Porch by Mr. G. H. M. Addison, which was one of the first works of Australian origin hung in the Royal Academy.

Most of the Australian works in the Gallery are by Queenslanders. The leading artist of this group is Harold Parker, who is represented in sculpture by *The First Breath of Spring* (which has already been reproduced in *THE STUDIO*) and *Esther*, the marble head of a girl, which was the first work exhibited by the artist at the Royal Academy 1903. Since then he has been a regular exhibitor at the Academy exhibitions and has shown at the Paris Salon, where his *Prometheus Bound* was awarded an honourable mention in 1910. The artist's masterpiece is the *Ariadne* which was purchased by the Chantrey Bequest for £1000 and is now in the Tate Gallery. There is no other work in marble which symbolises the tense sadness of despair as does this forlorn but beautiful figure; it places the artist in the front rank of British sculptors of to-day.

The typical outdoor scene *Under the Jacaranda* is by Mr. R. Godfrey Rivers, Honorary Curator of the Gallery, and instructor of drawing and painting at the Technical College, Brisbane. Mr. Rivers studied at the Slade School, where he won the prize for landscape-painting in 1884; he exhibited at the Royal Academy and the Grosvenor Gallery before going to Brisbane in 1891. He has another work in this Gallery and is also represented in the Sydney Gallery. Mr. W. G. Wilson, who has two original works and several copies of Old Masters in the national collection, was a student at the Royal Academy Schools, where he was awarded the silver medal for the best copy of a picture by an Old Master. Other well-known artists, such as E. Colclough, J. H. Grainger, Oscar Fristrom, F. Vida Lahey, and Lilian Chauvel, have works in the

Gallery. There are several canvases by artists from other States, notably *A Jewish Quarter, Morocco*, by W. Beckwith McInnes of Melbourne, a good example of the work of this rising young artist. There are also paintings by Julian Ashton of Sydney and the late John Ford Paterson and Mrs. Muntz Adams of Melbourne.

Miss Bessie Gibson, who is a frequent exhibitor at the Academy and the Salon, is not represented in the Gallery: neither is Mr. Rowland Wheelwright, whose work is to be seen in three of the English provincial galleries. Mr. Wheelwright, who was born at Ipswich, Queensland, studied art in England and has exhibited at the Salon and Academy. His best-known work is his striking picture of Joan of Arc as a prisoner, which is familiar through engravings. The artist has earned a reputation as an animal painter.



"UNDER THE JACARANDA"

BY R. GODFREY RIVERS

*The National Galleries of Queensland and West Australia*



"SUNDAY AFTERNOON PARADE"

BY HAMILTON MACALLUM, R.L.



"JEWISH QUARTER, MOROCCO"

BY W. BECKWITH MCINNES

## *The National Galleries of Queensland and West Australia*

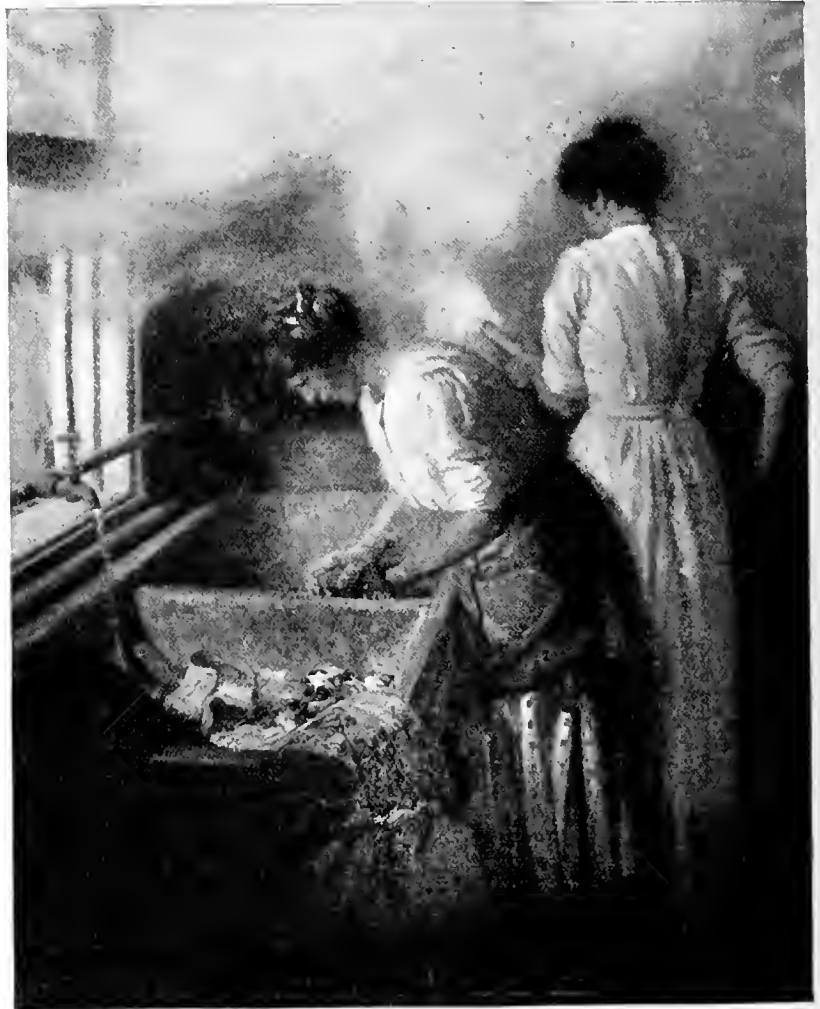
There are a few sculptors besides Parker—Leslie Bowles, who was an assistant to Bertram Mackennal, and I understand is now “doing his bit” with the Army; J. L. Watts, the sculptor of the Brisbane Memorial to the Queensland soldiers who fell in the South African War; and Harvey, a fellow-student of Parker, who does wood-carving as well as modelling in clay. Among the successful women painters besides those mentioned are Gwendolyn Stanley, Frankie Payne, and Daphne Mayo. The last of these won the Traveling Scholarship (£100 a year, tenable for three years) founded by the Brisbane Wattle Day League. Madame Congean, who is one of the small group of art enthusiasts in Brisbane, has shown her sympathy with the aspirations of the younger artists by buying their pictures and presenting them to the Gallery.

The collection at the West Australian Gallery represents nearly every School from the Assyrian period to the European Schools of to-day. Most of the ancient and mediæval works are copies, but the modern works are, of course, original.

The copies include reproductions of Holbein's portraits of illustrious personages of the Court of Henry VIII. in the collection at Windsor Castle, which were presented to the Gallery by the King. It was when His Majesty, who was then Duke of Cornwall and York, laid the foundation stone of the Gallery in 1901, that the Director, Mr. Bernard H. Woodward, asked for these reproductions as a memento of the visit. They had been made during the time his uncle, the late Mr. Bernard B. Woodward, was Librarian in Ordinary to Queen Victoria, and Keeper

of the Prints and Drawings at Windsor Castle. The original drawings had changed hands many times before they were restored to the Royal Collection; how or when is not known beyond the fact that Queen Caroline, during the reign of George II., found them in an old bureau in Kensington Palace. The copies also include reproductions of the cartoons of Ford Madox Brown; engravings of paintings and tapestries by Raphael; copies of Old Masters made by Australian painters; and numerous casts of ancient and modern statuary, including an interesting collection of Tanagra figurines.

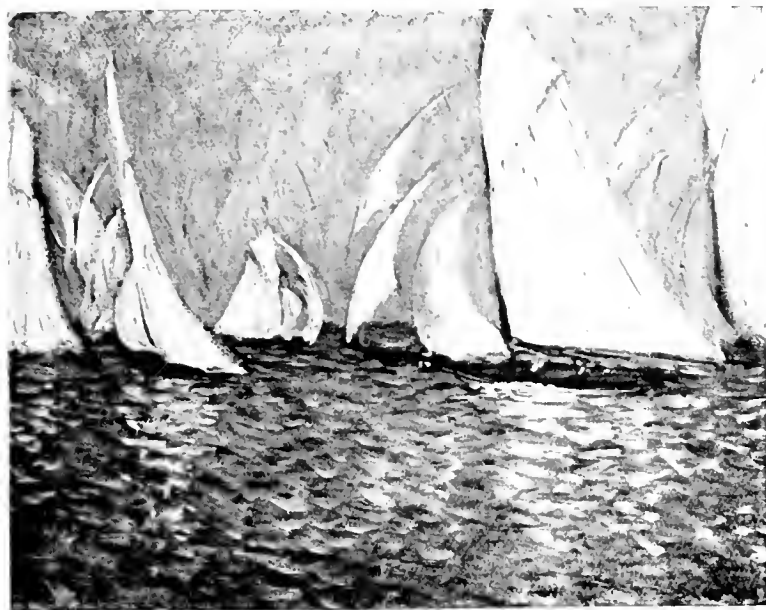
Too often the visitors to a gallery are left to find out things for themselves, but in an admirable guide to the various collections the Director clearly indicates the distinguishing qualities of the various groups. Some time ago Mr. Woodward



“MONDAY MORNING”

BY F. VIDA LAHEY

## The National Galleries of Queensland and West Australia



"YACHT RACING IN THE SOLENT"

BY P. WILSON STEER

inaugurated a series of free lectures which helped to stimulate an increased interest in the ancient and modern works in the local gallery.

Besides some examples of other schools, such as works by Van Dyck, Tintoretto, Daubigny, Jules Breton and others, the collection of original paintings includes a valuable group showing the rise and progress of the English school of painting and a small but representative number of Australian works. The English works include a fine life-study by Etty and an exquisite landscape by Bonington, besides a number of canvases by painters of to-day. A decided acquisition is P. Wilson Steer's impression of *Yacht Racing in the Solent*; more pictorial but strongly painted is *A Summer Morning* by H. H. La Thangue, R.A., while Clausen's *End of a Long Day* has all the best qualities

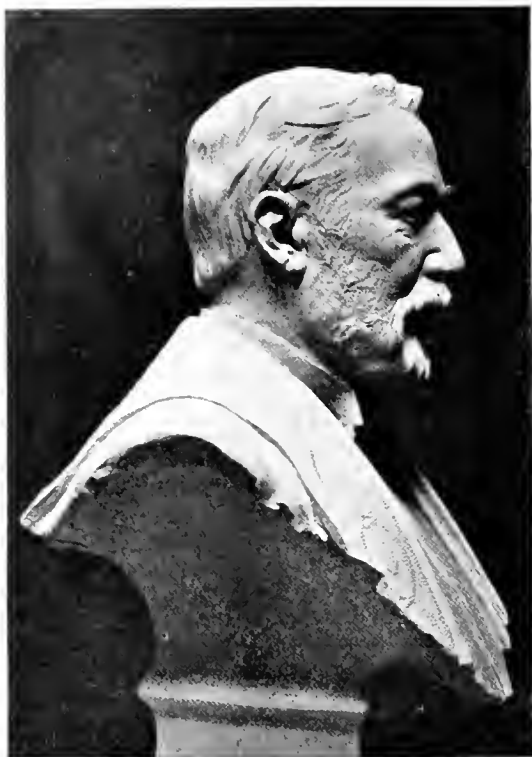
which distinguish the work of this sincere artist. Another important work is Walter Donne's *Golden Dawn*, which was awarded the Gold Medal at the Paris Salon in 1905. It is a typical English scene which forms the background of *The Green Punt* by Alfred Parsons, A.R.A., and *In the Meadows* is a good example of the work of Mark Fisher. *Bunny* by Ralph Peacock, a picture which was selected by Sir Edward Poynter, the President of the Royal Academy, and *The Tambour Frame* by Melton Fisher are both popular works. Several new paintings enhance the value of the collection, which on the whole



"A SUMMER MORNING"

BY H. H. LA THANGUE, R.A.

## The National Galleries of Queensland and West Australia



BUST OF SIR WINTHROP HACKETT BY EVA E. BENSON

is well selected. The black-and-white section includes drawings by Lord Leighton, Charles Keene, Fred Walker, Phil May, and etchings by Whistler, Strang, D. Y. Cameron, and Legros.

Among the Australian pictures there are two works by the late John Ford Paterson, one of the finest artists that Australia has produced. *The Great Southern Ocean* attracted the attention of R. A. M. Stevenson when it was exhibited in London, and *Sunset on the Yarra* is another good example. *Down on his Luck* by Fred McCubbin belongs to the artist's earlier period which culminated in the painting of *The Pioneers* in the Melbourne Gallery. These two works are part of a series which pictorialise the struggles of the strong men and women who opened out the track when Australia was more or less a wilderness. The canvases of two of our leading figure-painters, Rupert Bunny and E. Phillips-Fox, lend distinction to the group, which includes among the pictures by artists from other States a characteristic landscape by Will Ashton.

Among the group of West Australian artists represented in the Australian section is G. Pitt Morison, who holds a leading place as a landscape painter. Besides *Springtime, Blackburn, Victoria*, the artist has two other Gallery works

and a fine copy of a painting by Velasquez. Mr. Morison first studied at the schools at the National Gallery, Melbourne, and subsequently under Lefebvre, Benjamin Constant, and Doucet at the Académie Julian in Paris. On his return to Melbourne he, with other painters, established the well-known artists' camp at Blackburn, about twenty miles from the capital. He subsequently went to West Australia, where he became Art Assistant to the Director of the Gallery. Most of his work is in oils, but recently he has been doing pastels, which have attracted much attention among art-lovers in Perth. Mr. Morison was formerly President, and is now Secretary, of the West Australian Society of Arts.

Miss Florence Fuller, who resided in Perth for some years, was equally successful as a portrait and a landscape painter. She was one of the few artists who got sittings from Cecil Rhodes, whose portrait is one of several works by which she is represented in the Gallery. The artist also painted portraits of Sir James G. Lee Steere, Mr. Bernard Woodward, and other well-known West Australians. Another portrait-painter who is doing



"ESTHER"

BY HAROLD PARKER



## *The National Galleries of Queensland and West Australia*



"SUNSET ON THE YARRA"

BY J. FORD PATERSON

successful work is Daisy Rossi, an art instructor at the Technical School at Freemantle, the port of Perth. The artist studied at the Adelaide School of Design, and subsequently in London under Walter Donne. Her best known work, a figure-subject, *The Dandelion Chain*, attracted considerable attention when shown at the Federal Exhibition in South Australia. Miss Rossi also paints landscapes and designs mural decoration.

Mr. J. W. R. Linton, the son of Sir James Linton, R.I., has been some years in West Australia, and has a picture of Freemantle Harbour in the Perth Gallery, where A. Levido and Frederick Williams, two well-known West Australians, are also represented.

There are three West Australian artists in London who have gained some success. Miss Kathleen O'Connor, the daughter of the engineer who planned the vast Kalgoorlie water scheme, has shown at the Old Salon and Autumn Salon in Paris, the International, the National Portrait Society, and other important exhibitions. Her

favourite subjects are groups of people in outdoor scenes, though she frequently does portraits, in the free vigorous style which distinguishes her work. She holds a leading place among the younger group of Australian artists. At the request of the then President of the Board of Trustees, Sir Winthrop Hackett, Miss O'Connor was asked a short time ago to purchase a modern

work for the gallery, and she chose a work by Isaac Israels (the son of Josef Israels), which is a good example of impressionistic art.



"THE END OF A LONG DAY"

BY GEORGE CLAUSEN, R.A.



## *The National Galleries of Queensland and West Australia*



"SPRINGTIME, BLACKBURN, VICTORIA"

BY G. PITT MORISON

Miss Eva E. Benson, who has taken up sculpture as her medium, made her début at the Royal Academy last year, this being the first time a West Australian had shown there, and the first time that all the States of the Commonwealth were represented simultaneously at the annual exhibition at Burlington House. Miss Benson showed a bust of the late Sir Winthrop Hackett, the main supporter of art and education in his State. He was President of the Trustees of the National Gallery, and the best friend the local artists ever had.

The war has given prominence to the work of Signaller Ellis Silas, the author and illustrator of "Crusading at Anzac," which has been favourably reviewed by the London papers. The original drawings were shown to the King and Queen, the artist being honoured with a command to Buckingham Palace. He has shown at the Paris Salon, the International and other exhibitions, and is represented by a stained glass panel in the Handicrafts section of the Perth Gallery. He has drawn for the "Daily Mail," "Daily Graphic," "Illustrated London News," and some Australian papers. Signaller Ellis was at the famous landing at Gallipoli, and was mentioned in dispatches for special services rendered.

The leading figure in the black-and-white group in Perth is Ben Strange, who for several years has

been cartoonist of the "Western Mail." Like most of the Australian black-and-white artists he had his first work accepted by the "Bulletin." Mr. Strange saw active service in the South African war, where he was awarded the Queen's medal and six clasps. Miss May Gibbs, who was also connected with the "Western Mail," has drawn for a number of London and Australian papers, and illustrated various volumes published on both sides of the globe. She has struck a new line in depicting the Bush as a land of fairy folk of her own imagining.

WILLIAM MOORE.

Two Australian artists, whose work had many admirers, have recently passed away. Emmanuel Phillips-Fox, who died at the age of 53, was a native of Australia, and received most of his tuition at the Victorian National Gallery. He also studied in Paris, where he gained medals and distinctions. His *Landing of Captain Cook* is in the Melbourne National Gallery. Mr. John Mather, known up and down Australia as a water-colour painter, was born in Scotland 56 years ago, and went to Australia at an early age. He was several times elected President of the Victorian Artists' Society, and at the time of his death was a Trustee of the National Gallery of Victoria and a member of the Committee of the Felton Bequest.

## Paved Gardens

### SOME ILLUSTRATIONS OF PAVED GARDENS.

THE use of stone flags for garden walks is associated chiefly with the more formal or "architectural" type of garden, but as will be seen from some of the illustrations here given it is equally compatible with the so-called "landscape" or naturalistic type of garden, especially where the flags are irregular in shape and some of the many species of flowering plants suitable for the purpose are allowed to grow in the intervening spaces. This use of the flagged path for the growth of low-growing perennials and annuals is sometimes carried so far that the path becomes a thing to look at rather than to walk upon, or at all events to be used in this way with circumspection. There are, however, certain low and close growing Alpines which can stand a good deal of walking upon with impunity, and being practically evergreen add an attractive feature to the path at all seasons of the year. Such, for instance, is *Arenaria balearica*, a perennial which, with its vivid green foliage scarcely

more than an inch or so high and tiny white flowers, thrives well in the crevices between the stone flags.

The initial expense of laying the flagged path makes it, of course, more or less of a luxury, but once well laid it is not costly to maintain, and it has manifest advantages as a *trottoir* over the gravel walk, an important one being that it can be used very soon after a downfall of rain.

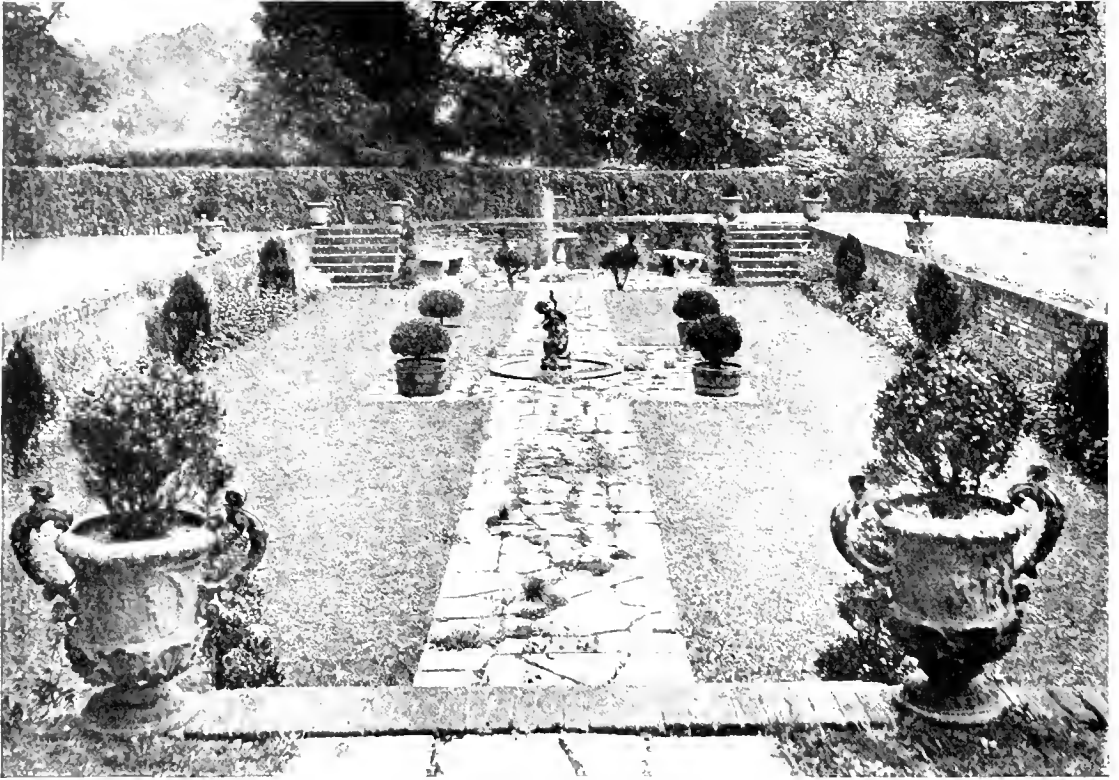
Undesirable weeds are apt to find a lodgment and if not promptly removed may not be easy to get rid of, but almost every kind of garden path, even the asphaltic abomination, is subject to this evil. Bricks and tiles are occasionally used for paving garden walks, and our illustrations show one example of the use of red brick which is very effective. This is the garden of Sweet Smells and Savours at Friar Park, Sir Frank Crisp's residence near Henley.

All these illustrations are from photographs by Mr. H. N. King, to whom facilities were given by the respective owners, whose courtesy in allowing their publication we desire to acknowledge.



THE DUTCH GARDEN, BALLS PARK, HERTFORD (SIR GEORGE FAUDEL-PHILLIPS, BART.)

*Paved Gardens*



THE SUNK GARDEN, HANOVER LODGE, REGENT'S PARK (ADMIRAL SIR DAVID BEATTY)

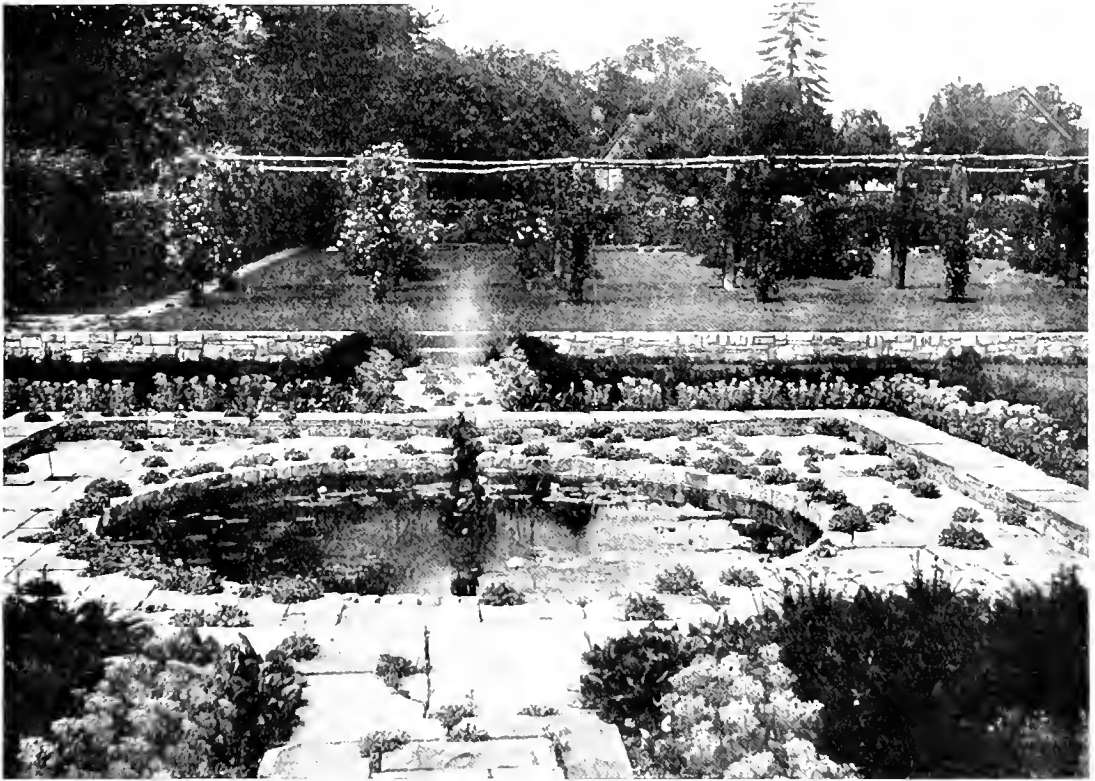


"STEPS IN THE WALL" GARDEN, NUNEHAM PARK, NEAR OXFORD (RT. HON. LEWIS HARCOURT, M.P.)

*Paved Gardens*



THE DUTCH GARDEN, KENSINGTON PALACE (H.R.H. THE PRINCESS LOUISE)



THE DUTCH GARDEN, HOLLY HILL, STOKE POGES (W. A. JUDG, ESQ.)



*Paved Gardens*



THE SUNK GARDEN, FANHAMS HALL, HERTS (MRS. CROFTS)



THE LAVENDER WALK, REGAL LODGE, NEAR NEWMARKET (LADY DE BATHE)

*Paved Gardens*



THE GARDEN OF SWEET SWEETS AND SAVOURS, FRIAR PARK, HENLEY (SIR FRANK CRISP, BART.)

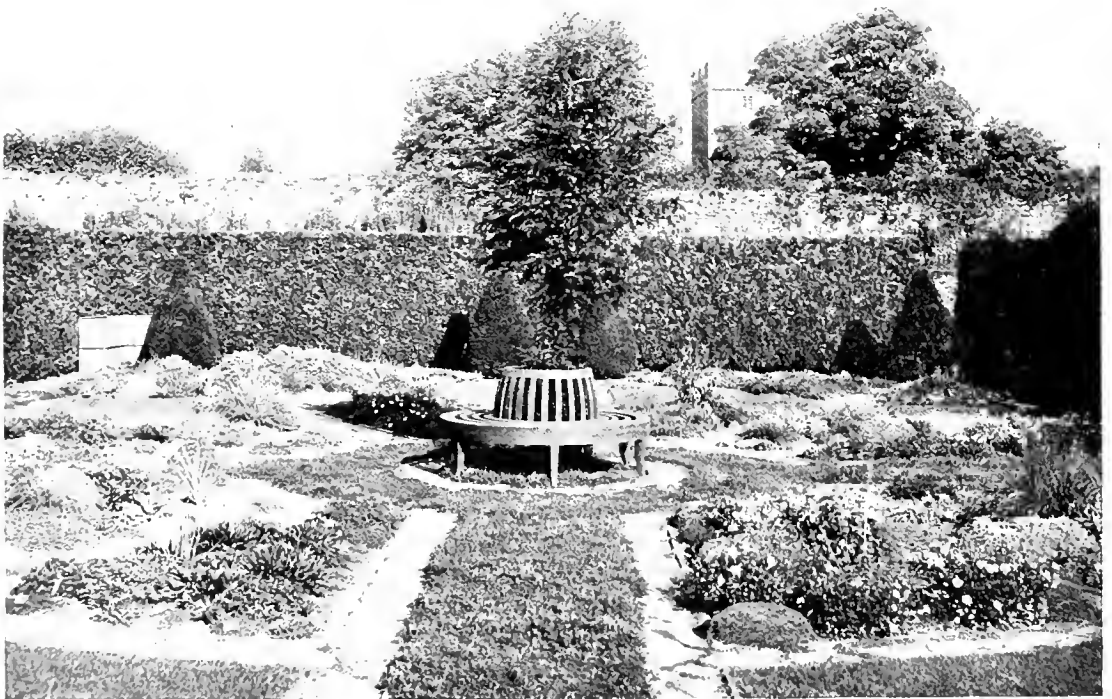


THE SUNK GARDEN, REGAL LODGE, NEAR NEWMARKET (LADY DE BATHE)

*Paved Gardens*



THE SCENTED GARDEN, HATFIELD HOUSE (THE MARQUIS OF SALISBURY)



THE THYME GARDEN, ST. IAGAN'S CASTLE, NEAR CARDIFF (THE EARL OF PLYMOUTH)



*Paved Gardens*



LAIRLAUNE, KENT (W. M. CAZALLET, ESQ.)



THE MORaine GARDEN, HOLLAND HOUSE, KENSINGTON  
(THE COUNTESS OF HICHESIER)

STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—Coloured plaster relief is not, perhaps, so frequently used for the interior adornment of buildings as its special qualities entitle it to be, but a very interesting series of wall decorations in this material has been recently completed. This is the ballroom at Messrs. Deller's new restaurant at Exeter, and the decorations are the joint work of Mr. Arthur Glover, sculptor, and Mr. James Williams, painter. There are fourteen figure panels, arranged as a frieze, and the artists have gone for their inspiration to English poetry, from that earliest lyric "Summer is i-cumen in" to Morris's "Eve of Crecy," choosing of course such poems as by their subject or sentiment adapt themselves for illustration on the walls of a ball-room. The panels are on all four walls, at a height of ten feet from the floor, and have a uniform depth of five feet. Each subject is complete in itself, but the scheme of colour, which is bright and rich, and includes a certain amount of gold, binds the whole frieze together in harmony. The colours used in painting the finished plaster casts were oil colours with a special wax medium. The artistic partnership which has produced the work under notice has been a most successful collaboration and a very real one, for Mr. Williams and Mr. Glover have worked together in the same studio from the first inception of the scheme. All the purely ornamental plasterwork in the ball-room and adjoining restaurant, apart from the coloured reliefs, is by Mr. G. P. Bankart, and it was indeed under his ægis that the whole of the decoration was carried out.

The decorative water-colour by Mr. Williams entitled *The Lament*, which we reproduce, is an interpretation of the spirit of Shelley's elegy on the death of Keats—"Adonais." It was exhibited at the Royal Academy as a pencil-drawing, and has been shown also in its present coloured state at the International Society's exhibition. Mr. Williams, after having been trained under Mr. R. G. Hatton at Newcastle-on-Tyne, proceeded to the Academy Schools, where he had a successful career, holding

the Landseer Scholarship in painting twice, the British Institution Scholarship for three years, and also gained the silver medals for "The Decoration of a Portion of a Public Building," for "Composition in Colour," and for "A Cartoon of a Draped Figure." As this record indicates, he has given special attention to figure design and decoration. With these illustrations we include a marble group exhibited at the Royal Academy by Mr. Glover, who as a student of sculpture was his contemporary at the Academy Schools.

The appointment of Mr. Charles John Holmes to fill the office of Director of the National Gallery made vacant by the resignation of Sir Charles Holroyd was announced towards the

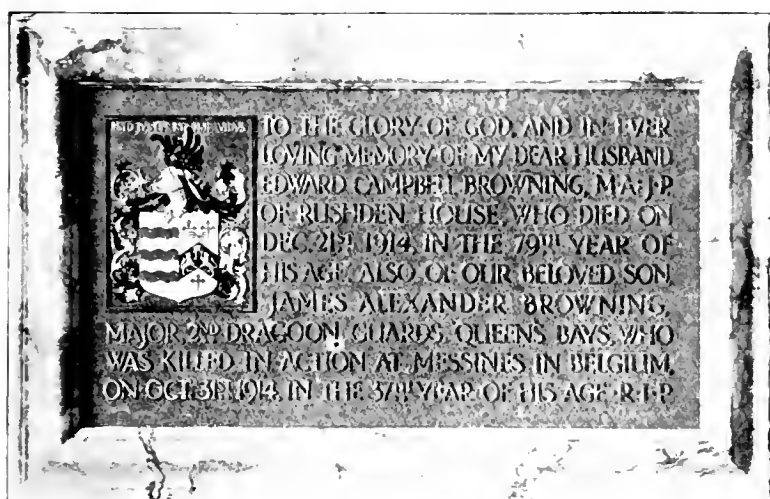


COLOURED PLASTER RELIEF PANEL FOR A BALLROOM AT EXETER  
BY ARTHUR GLOVER AND JAMES WILLIAMS



"THE LAMENT," WATER-COLOUR BY JAMES WILLIAMS





MEMORIAL TABLET IN BRONZE, WITH MARBLE MOULDINGS AND ENAMELLED COAT OF ARMS. DESIGNED BY TALBOT BROWN, ARCHITECT, MODELLED BY C. E. USHER: EXECUTED AT THE DRYAD WORKS, LEICESTER

end of July. Mr. Holmes has held the Slade Professorship of Fine Art at Oxford, and since 1909 has had charge of the National Portrait Gallery. He is a prominent member of the New English Art Club, at whose exhibitions he is a regular exhibitor, and he has published several books which give evidence of his wide versatility. At the National Gallery he will have as his principal coadjutor another frequent contributor to the New English exhibitions, Mr. C. H. Collins Baker, who was appointed Keeper and Secretary some two or three years ago, and who, like Mr. Holmes, while quite modern in his practice of art, has also shown a scholarly appreciation of the older schools. The office of Director, Keeper, and Secretary vacated by Mr. Holmes at the National Portrait Gallery will be held by Mr. James D. Milner, who has hitherto acted as Clerk and Acting

Assistant Keeper. The Gallery has been closed to the public since the beginning of last November.

We are glad to learn that the valuable services rendered by Mr. R. C. Witt as Secretary of the National Art Collections Fund have been recognised by his appointment as Trustee of the National Gallery.

A resolution of the Convocation of Oxford University to suspend the Slade Professorship of Fine Art and to appropriate the stipend to other



COLOURED PLASTER RELIEF PANEL FOR A BALLROOM  
BY ARTHUR GLOVER AND JAMES WILLIAMS



COLOURED PLASTER RELIEF PANEL FOR A BALLROOM

BY ARTHUR GLOVER AND JAMES WILLIAMS

purposes, which was recorded in the "University Gazette" of June 14, does not seem to have attracted much notice in the Press, but we were pleased to see a vigorous protest in the "Saturday Review," which rightly points out that "in this time of war

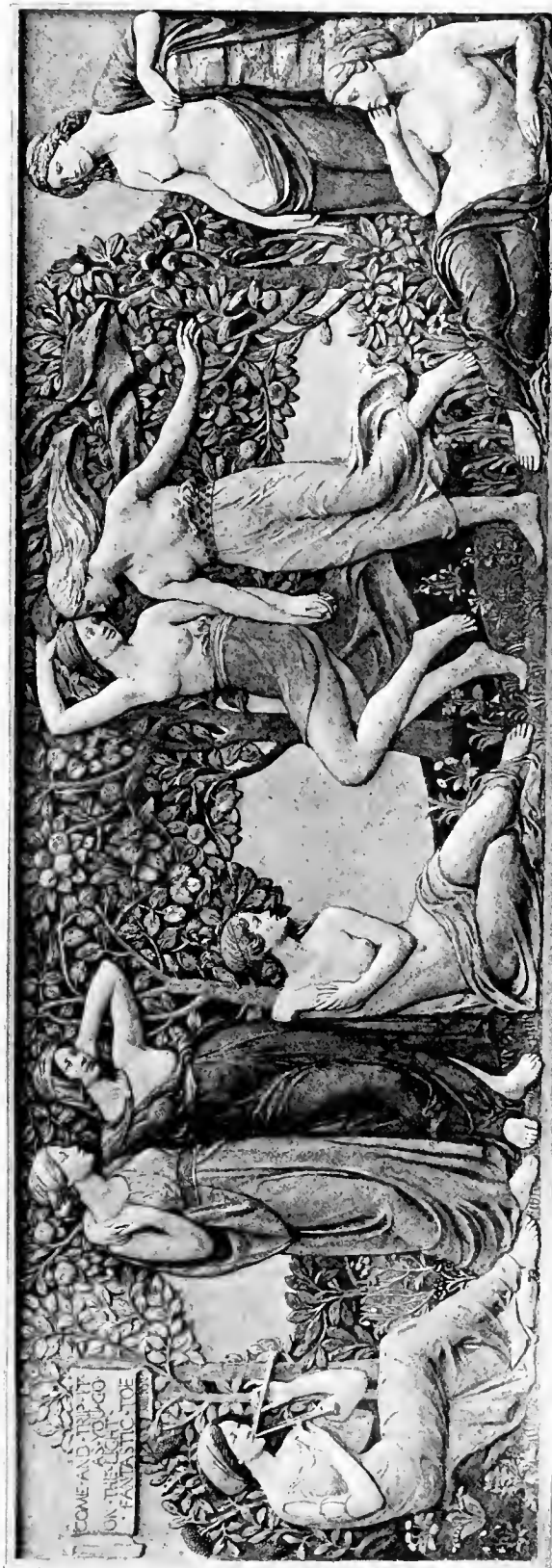
every home of the humanities should cherish those permanent gifts of the spirit that enrich life and the mind, while forming a vital bond of union between to-day, to-morrow, and all the yesterdays in history."



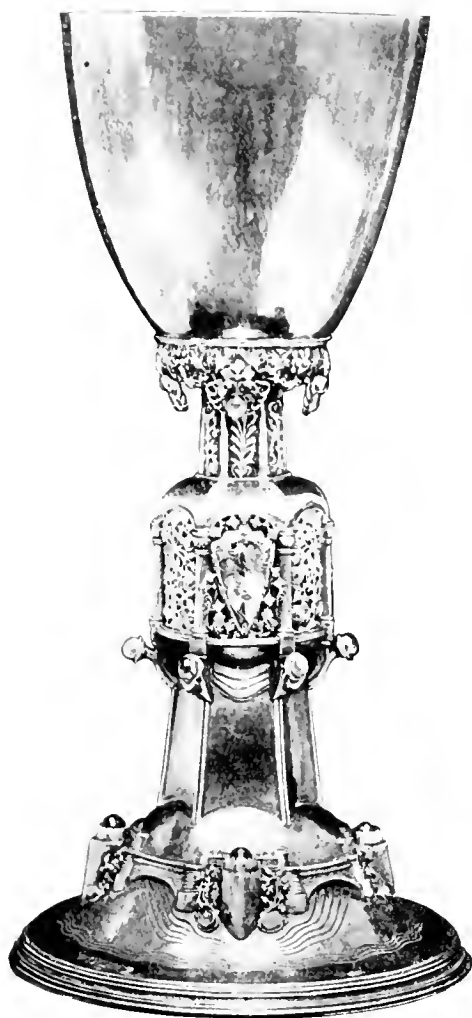
"ENDYMION"

BY ARTHUR GLOVER





COLOURED PLASTER RELIEF PANEL  
FOR A BALLROOM, BY ARTHUR  
GLOVER AND JAMES WILLIAMS

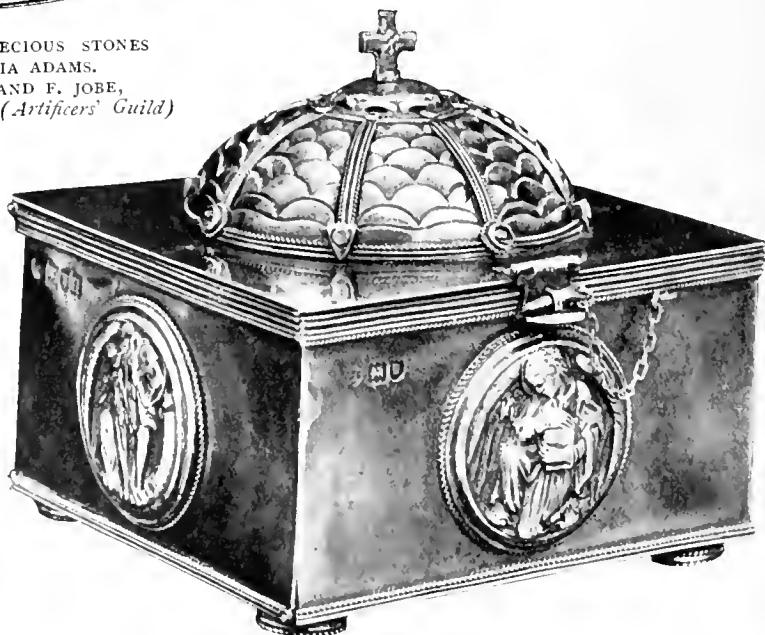


CHALICE IN SILVER AND PRECIOUS STONES  
WITH ENAMELS BY CECILIA ADAMS.  
MADE BY CHARLES MONEY AND F. JOBE,  
DESIGNED BY EDWARD SPENCER (*Artificers' Guild*)

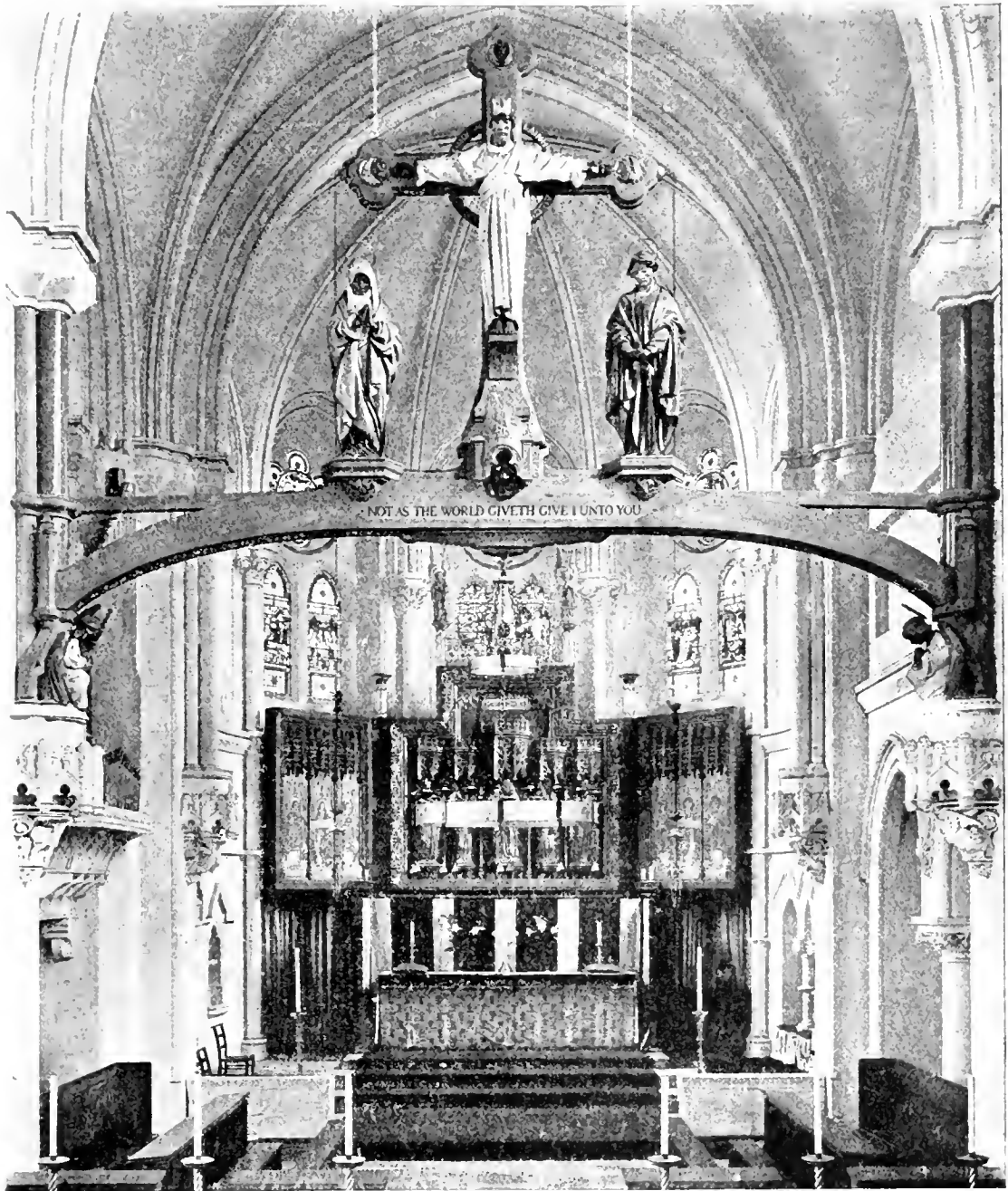
We include among our illustrations this month a reproduction of a memorial tablet in bronze with enamel enrichment, recently executed by the Dryad Works at Leicester, a firm which, long noted for its cane furniture, has during the last few years added high-class metal-work to the scope of its activities: two examples of ecclesiastical metal-work from the Artificers' Guild of London, whose productions we have had the pleasure of bringing to the notice of our readers

on frequent occasions; and lastly a view of the interior of the Church of St. Mary, Primrose Hill (Rev. Dr. Dearmer), showing a rood-beam and figures lately erected therein from the designs of Mr. Gilbert Bayes, as a memorial to the late Mr. Thomas R. Way, to whose judgment and experience as a lithographic artist and printer the readers of this magazine owe those remarkably faithful reproductions of Whistler's pastels which are now so eagerly sought after by collectors.

The designs and models for war memorials exhibited during the latter half of July at the galleries of the Royal Institute of British Architects as the result of the series of competitions organised by the Civic Arts Association were on the whole very disappointing. There were eight classes in these competitions, with prizes in books and money ranging from £1 to £50, the average amounting to a little over £10, a sum hardly likely to attract first-rate talent, especially as in the case of these competitions the artists were expected to relinquish all rights in any designs to which prizes were awarded. It is not surprising under these circumstances that the response was so poor, but it is surprising that the jury should have given their approval to a set of designs which only in very few cases could be said to reach more than a mediocre standard, and even in those cases were open to objection as inappropriate to the purpose specified. And seeing that most of our rising



SILVER-GILT PYX. DESIGNED BY EDWARD SPENCER.  
MADE BY CHARLES MONEY; PANELS BY J. BONNER (*Artificers' Guild*)



ROOD BEAM AND FIGURES ERECTED  
AS A MEMORIAL TO THOMAS R. WAY  
IN ST. MARY'S CHURCH, PRIMROSE HILL.  
DESIGNED BY GILBERT BAYES

## Studio-Talk

young artists are now engaged in an infinitely sterner competition, and therefore have no chance of participating in competitions of this sort, it would have been better perhaps to have postponed them till the end of the War, when the conditions in every respect would be more favourable.

Mr. Will Dyson's exhibition of cartoons at the Chenil Gallery, entitled "The German View," revealed an artist who is hardly rivalled on technical grounds either by Raemaekers or by the Italian artists whose work has been shown in London. But the impression received from the exhibition is that preoccupation with style and regard for artistic beauty mean more to Mr. Dyson than his subject. He is at his best when he represents not the Prussian but the victims of the Prussian system, even in Germany. His art is of an intellectual rather than an emotional cast, and he does not convince us that the cartoon is the natural province of his genius.

We greatly regretted to see in one of the casualty lists published early last month the name of Henry Samuel Teed, Director of the Whitechapel Art Gallery and Member of the Royal Society of British Artists, who was killed while organising resistance to a German attack on July 25. Mr. Teed received a commission in the Berkshire Regiment in August 1915, after training with the Inns of Court O.T.C., and went to the Front last January. The casualty list of July also contained the name of another artist, Second-Lieut. Charles Kingsley Howe, also of the Berkshire Regiment, who fell in the advance on July 1. Mr. Howe was a member of the teaching staff of the Goldsmiths' College School of Art, and an exhibitor at the International Society's shows. He joined the Artists' Rifles in September 1914, and proceeding to the Front in the following January received his commission a year ago, and took part in the heavy fighting at Loos and the

Hohenzollern Redoubt last autumn. He was 27 years of age.

**B**RIGHTON.—We give here reproductions of a dry-point and a charcoal drawing by Miss Stella Langdale, a Brighton artist whose work is to be seen not only at local exhibitions but at some of the leading London shows, such as those of the International Society, the Senefelder Club, etc. In the various forms of graphic art which she practises Miss Langdale shows due regard for the scope and limitations of her medium.

The summer exhibition at the Public Art Gallery consisted of the collection of modern pictures of the Simpkin Bequest to the town, and of a loan collection of portraits of the eighteenth-century English School. The bequest includes important works by W. J. Muller, David Cox, Sidney Cooper, John Phillips, R.A., John Linnell and others; and works of such prominent Academicians, past and present, as Alma-Tadema, J. C. Hook, Thomas Faed, Sir E. J. Poynter. In addition to paintings there are in the bequest three remarkable decorative vases by Solon. A small room of the exhibition was devoted to a few invited works from contemporary and local artists.



*A Road in Italy*

*Stella Langdale*

"A ROAD IN ITALY"

DRY-POINT BY STELLA LANGDALE



‘IN THE NORTH COUNTRY: EVENING’  
FROM A CHARCOAL DRAWING BY  
STELLA LANGDALE



STATUE OF APHRODITE ANADYOMENE  
RECENTLY DISCOVERED IN LIBYA

(*National Museum, Rome*)

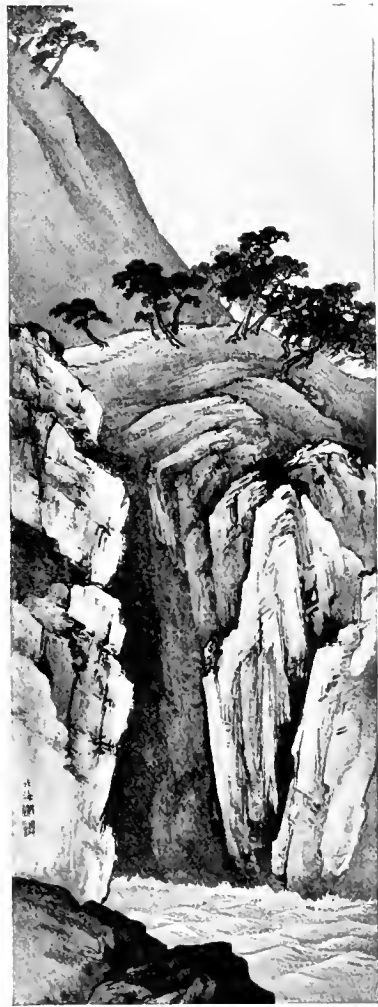


ROME.—War, that takes away so recklessly and so much of the world's artistic riches, sometimes gives. The Italian conquest of Libya has brought quite casually the discovery of one of the finest gems of Greek art. This new Aphrodite Anadyomene, stepping from the waves and the sand, was discovered on December 1, 1913, by soldiers digging to make entrenchments near the Forum of ancient Cyrene, and last year it was exhibited in the Museo delle Terme in Rome. War had already begun to rage, and so but few saw and fewer still found occasion to study the foundling which when better known will rank amongst the half-dozen finest existing types of classic form.

There is nothing austere and forbiddingly god-like in the statue. It is a fine, well-developed girl, taller than the average, that we surprise in the act of stepping from her bath and shaking her hair dry in the warm sea-wind. The arms were raised above the head in this act. The graceful poise is ascribable to the fact of the breathing; we can verily feel the profound heaving of the bosom, the natural effect of the bath and slight chill. The equilibrium on account of the statue's leaning to the right is consolidated by the rising dolphin. This attribute was probably greenish, the scales being figured by metallic touches. The just discarded wrap, opaque and heavy in tone, threw into fine relief the pearly tints of the marble. There is little doubt about the statue's originality. The care and refinement of the kneading; the intense vitality of the marble, beneath which the hand can almost feel the form and movement of the

muscles; the attitude and marvellous workmanship: all these are qualities not to be found in a copy.

In spite of its realism the statue seems to belong to a relatively pure era of art. The form of the breasts is still severe, the moderate curve of the hips not effeminate at all. The ventral region has slight masculine lines. The whole body is visibly solid; the feet well flattened on the ground have even been taxed as too large. The *motif* does not exclude the influence of the correct, even academical fifth century art. The rhythm and the anatomy bring this school to mind, whilst the more slender proportions speak of the fourth century. Archaeologists have therefore ascribed it to a school that preserved in the fourth century the teaching of the fifth, yielding nevertheless to the



A PAIR OF LANDSCAPES

BY TAKASHIMA HOKKAI

(Mombusho Art Exhibition, Tokyo; see next page)



"A SINGER"

(Mombusho Art Exhibition, Tokyo)

BY TERAZAKI KOGYO

softer influences of the time. They have put forward the name of Euphranor the Corinthian, but one can be sure of nothing without seeing the missing head. From the merely effective point of view, we miss the head not at all. A figure like this does not want the finish of a head. The sense of beauty complete and lacking nothing invades us when we look at it. We do not mind the mutilation and after a time forget it.

WILLY G. R. BENEDICTUS.

TOKYO.—Nothing in recent years has given so much stimulus to our art as the celebration of the formal accession to the Imperial throne which took place last winter. Master weavers of Kyoto had been

busily engaged in the production of brocade robes for the participants in the ceremony, which was observed in accordance with the time-honoured customs of the land. Certain designs and colours have come to be recognised as *gotaiten kinen*, which means "in commemoration of the great celebration." For lacquer and cloisonné artists, potters and metal workers, it was a splendid chance to show their skill and talent. Great painters of the day were called upon to decorate the walls, panels and screens of the palaces used for the occasion. Furthermore, artists of every branch were kept busy, for presents were exchanged with a greater fervour than usual among the people, who are fond of exchanging gifts. Above all, the occasion was in itself an inspiration for the artists.

## Studio-Talk

Among all sorts of events which took place at the time of the great celebration two exhibitions stood pre-eminent, judged from the art standpoint: one a special exhibition of retrospective arts held in Kyoto in commemoration of the Imperial Accession; the other the 9th Annual Art Exhibition held in Ueno Park, Tokyo, under the auspices of the Department of Education (Mombusho). Interest in this exhibition has grown in intensity from year to year—not only among the artists but also among the people at large, until it has now come to be regarded as the greatest event in the art calendar of Japan. Of course, like the Royal Academy in London and the Paris Salon, it is viewed from different angles and often serves as a target for severe criticisms. However, with slight

changes in the hanging committee and modifications in the classification of the exhibits, the exhibition has grown in size and popularity. At the last exhibition there were presented before the judges 2158 paintings in the Japanese style, of which 204 were accepted for exhibition; 1346 paintings in the European style, of which 147 were hung; and 192 pieces of sculpture, of which only 60 were exhibited. In the course of a month nearly 185,000 people visited the exhibition.

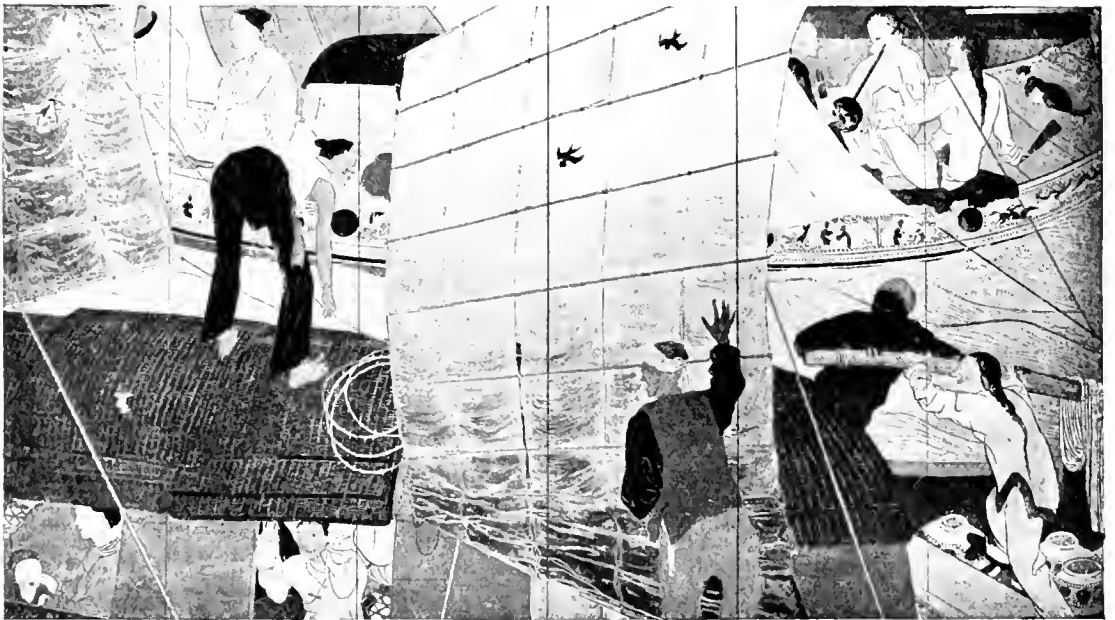
Works by members of the judging committee attracted considerable attention. In the section of Japanese paintings mention may be made of Terazaki-Kogyo's *Mountains of Shinano* (scrolls) and *A Singer*, a pair of screens reproduced on



"PICNIC ON THE SUMIDA RIVER"

(Mombusho Art Exhibition, Tokyo)

BY KABURAKI-KIYOKATA



"IN A SOUTHERN CLIME"

(Mombusho Art Exhibition, Tokyo)

BY HASHIMOTO-KANSETSU

page 244; Takashima-Hokkai's pair of landscapes (p. 243); Komuro-Suiun's *Autumn of Komagatake* (a pair of screens) and a summer landscape; Araki-Jippo's *Flowers and Birds of Four Seasons* and Kikuchi-Hobun's *Wagtails* (a pair of screens). In the section of European paintings the works of the following judges may be mentioned: — Okada-Saburosuke's *Snow Scene in Isojima*, Nakagawa-Hachiro's *Summer Scene*, Nakamura-Fusetsu's *Hono* and *Choyo*, Kuroda-Seiki's

*Portrait of Atomi-Kakei* (p. 248); Fujishima-Takeji's *Odour and Sky*, Mitsutani-Kunishiro's *Fish Market* and *Bathing*, and Wada-Eisaku's *Sayohime*. Among the sculpture exhibited by the judges were Yonehara-Unkai's *Wilderness* and *Pine-breeze*, both in wood, Yamazaki-Choun's *Mina-kami* (p. 247), *Medicine Grinder*, and *A Reward*, all in wood, Shinkai-Taketaro's *Eight Phases of Buddha* in relief, *An Untrained Soldier* (p. 247) in clay, and *A Dancer* in wood.

## Studio-Talk



"AN UNTRAINED SOLDIER"  
MODELLED IN CLAY BY SHINKAI TAKETARO  
(Mombusho Art Exhibition, Tokyo)

High awards were bestowed upon the following pictures in the Japanese style: *Clearing Shower* by Kaburaki-Kiyokata, whose *Picnic on the Sumida River* (p. 245) received a high award at the 8th Annual Exhibition; *Urashima* by Kikuchi-Keigetsu; *Range of Snowy Mountains* by Kawamura-Manshyu; *Mountains in Four Seasons* by Tanaka-Raisho; *Hana-gatami* (an insane woman) by Uyemura-Shoen; *Kobikicho: Past and Present* by Ikeda-Terukata; *Summer* by Hirai-Beisen; and *Hunting* by Hashimoto Kansetsu, whose *In a Southern Clime* (p. 246) earned distinction at the Mombusho Art Exhibition of the preceding year, when also some of the others just named gained high awards.

There has been a growing tendency to paint pictures of large dimensions with a view to winning a place at the Annual Art Exhibition, it being felt that otherwise it would be difficult to attract popular attention. Some of the rolls and screens have occupied several yards of the wall, and some single subjects contained six or a dozen pictures in sets. Each year paintings of larger size but without any extra merit have made their appearance. This tendency has been much criticised, and an effort has been made to check it. Consequently, steps were taken by the authorities in charge of the exhibition to encourage pictures of small size.

However, when the last exhibition was opened, the visitors were disappointed in finding only very few small pictures. Another phase to be noted in this connection is the increasing popularity of *bijin-ga*, or "paintings of beautiful women." A great number of artists, both those who paint in oil and those who follow the Japanese style, have taken to painting pictures of this character. Apropos of *bijin-ga* the appearance of an increasing number of women artists among the exhibitors is a point of interest.

The Mombusho Art Exhibition reflects the life of our artists in all its phases. The struggle still continues among them—the struggle to free themselves from the bondage of their tradition and express themselves in the light of present-day life more freely than they have hitherto been



"MINAKAMI"  
WOOD SCULPTURE BY YAMAZAKI-CHOUN  
(Mombusho Art Exhibition, Tokyo)

## Reviews and Notices

accustomed to. To be sure, a great many are stumbling and faltering, while others stubbornly hold to their own. Yet a large number of aspiring artists are struggling bravely through the confusion of this transitional period in our art as well as in other phases of our national life. HARADA-JIRO.

### REVIEWS AND NOTICES.

*The Picture Rāmâyana.* Compiled and illustrated by BHAVANRAO SHRINIVASRAO, *alias* BALASHEE PANDIT PANT PRATINIDHI, B.A., Chief of Aundh. (Bombay: The Union Agency.) 21s. net. The "Rāmâyana" has been made familiar to English readers by Mr. Manmath Dutt, and though probably the number of those who have in this way become acquainted with the great epic is not large, it has undoubtedly been instrumental in disseminating a better understanding of the vast population of India in whose lives this storehouse of legendary lore and traditional morals still exercises a deep-seated influence. As a further step in the same direction this "Picture Rāmâyana" is to be cordially welcomed. "The great charm of the Chief of Aundh's book for English readers," says Mr. Kincaid, who has contributed to it an outline of the narrative, "is that it places before them clear and definite conceptions of how the story presents itself to Indian minds. Drawn by the Chief's skilful pencil we learn what the heroes, their allies the monkeys, and their enemies the demons, of Lanka, looked like according to the fancy of modern Indians." A task such as this is beyond the power of an alien artist, however accomplished; as Lord Sydenham remarks in his sympathetic foreword, in which he pays a tribute to the high character of the Chief as an administrator, "only

an Indian mind could make the selection which is most typical of Indian thought, and only an Indian artist could present the pictures which correspond most faithfully to Indian imagination." The pictures are sixty in number, and having apparently been executed in water-colour, are all reproduced in colour, with explanatory text facing each plate.

*Attraverso gli Albi e le Cartelle.* By VITTORIO PICA. Terza Serie. (Bergamo: Istituto Italiano d'Arti Grafiche.) 10 lire.—More than fifteen years have elapsed since Sgr. Pica brought out the first *fascicolo* of this work, which may be described as a series of illustrated monographs chiefly concerned with modern graphic art, and in the three *fascicoli* making up this third series the good typographic qualities which we have noted in the earlier instalments are fully maintained. As historian of the international exhibitions of art in Venice the author



PORTRAIT OF ATOMI KAKEI

OIL-PAINTING BY KURODA-SEIKI  
(*Montbushe Art Exhibition, Tokyo*)





ARTIST PRISONERS OF WAR IN THEIR STUDIO AT GIESSEN

has proved himself a close observer of developments in various countries; and in this publication too he reviews the work of artists of diverse nationality with rare acumen. Thus we find in this new volume essays on Carl Larsson and Anders Zorn of Sweden, Arthur Rackham and Frank Brangwyn of England, Steinlen, Raffaelli and Guys of France, and Alberto Martini, the Italian artist whose weirdly imaginative work the British public had recently an opportunity of studying at first hand in an exhibition at the Leicester Galleries; and Mr. Brangwyn figures again with others in an interesting essay on "L'Italia nelle Stampe degli Incisori Stranieri." All the essays are abundantly illustrated with excellent reproductions of works by the several artists dealt with, and as a variation from the black-and-white text illustrations a few coloured plates are inserted.

We have received from Messrs. Frost and Reed, of Bristol, a copy of their Catalogue of Etchings, Engravings, and Colour Prints, containing a large number of excellent half-tone reproductions of works published by them. Prominent among these are prints after pictures by various Old Masters, English and foreign, the marine pictures of Mr. Napier Hemy, the subject pictures of Mr. Frank Dicksee and Mr. Dendy Sadler, the landscapes of Mr. Joseph Farquharson and Mr.

MacWhirter, and original etchings and mezzotints by Mr. Herbert Dicksee, Mr. A. C. Meyer, Mr. M. Cormack, Miss Dorothy Woollard and others. Miss Woollard's etching *Burnham Beeches*, reproduced in our March issue, is published by this firm.

The picture postcard reproduced above reached us recently with the following interesting letter from the Prisoners of War Camp at Giessen:

To the Editor of THE STUDIO.

DEAR SIR,—We have received many numbers of THE STUDIO from Mrs. Humphrey [Secretary, Prisoners of War Relief Fund] and she writes me that you were the kind donor. We appreciate them greatly and send you our most grateful thanks and best wishes.

The "we" are about twenty men, of many various artistic talents and qualities, from theatrical scenic painters to "Beaux Arts" painters.

I am sending you a picture postcard, which I hope will reach you, showing a corner and some men posed for the camera but who were not actually at work in these positions. From left to right are 1 Algerian, as model; 2 A. Staclens, a Belgian actor; 3 A. Venelle, Belgian student; 4 Patoisseaux, student of Nantes; 5 myself; 6 Dupont, a French architect; 7 Tisseire, a French caricaturist; 8 a Belgian student of architecture; 9 R. Drouart, a French artist; 10 a man who has left.

There are four British in the "we." A. Nantel, on "The Standard," Montreal, myself, and Alan Beddoe, student, Ottawa, are in Canadian regiments, and one man, a decorator, in English regiment. The best artists here are Raphael Drouart, the students Venelle, Patoisseaux, and Beddoe, Nantel and Tisseire; the rest are architects, decorators, furniture designers, etc.

Thanking you again for your kindly thoughts and actions, on behalf of the Giessen Art Fraternity.—I remain,  
Yours truly, LEWIS RENATEAU.

## *The Lay Figure*

### THE LAY FIGURE: ON THE VALUE OF CARICATURE.

"WHY do you art people profess such an interest in caricatures?" asked the Plain Man. "They always seem to me to be very trivial and unimportant things, and I cannot help thinking that it is rather undignified for an artist to do them."

"Fancy you standing up for the dignity of the profession," exclaimed the Man with the Red Tie. "That is indeed a surprise! But I do not agree with you that caricatures are necessarily either trivial or unimportant—they can be quite interesting things with considerable artistic value."

"But surely a mere burlesque, exaggerated and purposely ridiculous, cannot have any artistic value," said the Plain Man. "It is only meant to be laughed at; you cannot be expected to take it seriously."

"That depends entirely upon what you mean by taking it seriously," broke in the Art Critic. "Because the purpose of an artist's work is to cast ridicule upon something or somebody, it does not follow that what he does is ridiculous. His ridicule, indeed, would not be effective if his way of expressing it were not skilful and appropriate. If the funny story is told lamely its point inevitably disappears."

"Oh yes; that is true, no doubt," agreed the Plain Man; "but after all the only purpose of a caricature is to be grotesque. If it is grotesque enough you laugh at it, if it is simply silly you feel rather sorry that the artist should have made a fool of himself, but anyhow the idea must occur to you that he has wasted time which might have been much better employed."

"I will not for a moment admit that such an idea has ever entered my mind," protested the Man with the Red Tie. "On the contrary, I contend that caricature serves a really valuable purpose and that there is a definite place for it among the arts."

"Yes, and you might add that it has the warrant of very respectable antiquity and that its traditions are not undistinguished," remarked the Critic. "But I am not quite prepared to accept the statement that the only purpose of caricature is to be grotesque. I do not deny that the element of humorous exaggeration enters into much of the work which can be included under this heading, but there is often trenchant satire as well, and shrewd realisation of character, and when the caricaturist is a man of capacity there are technical

qualities which command respect. Things of this order cannot be dismissed as merely ridiculous."

"They cannot be accepted as serious works of art, all the same," objected the Plain Man. "They are not elevating; they teach nothing; and what you call their humorous exaggeration gives them a sort of flippancy that is rather irritating. What humour, for instance, is there in distorting a man's features into something unhuman?"

"Has someone been drawing a caricature of you?" chuckled the Man with the Red Tie. "Is that what inspires these criticisms?"

"Oh, do not limit caricature to personal parody," interrupted the Critic. "That is only one of its applications, and where, as sometimes happens, it is carried to extremes and attracts attention merely on the strength of some gross and unnatural exaggeration of the physiognomy, it has certainly not much claim to consideration as a work of art, though on the other hand, if the exaggeration is kept within reasonable bounds and amounts to no more than a slight accentuation of some personal peculiarity or facial characteristic, it is perfectly consistent with the recognised canons of art. But I have in my mind a more important idea of this type of art. A caricature by an artist who has intelligence and wit, and the skill to express himself, has unquestionably an educational value."

"But what can we learn from it?" asked the Plain Man.

"You can learn what a man who observes shrewdly and thinks with originality has to say about a good many subjects," replied the Critic; "and his views influence you all the more because they are expressed with a touch of humour. Look at the political caricature: how it sways public opinion and helps on the developments of party warfare. Look at the war cartoon: how it brings home to us the issues in which we are concerned and strengthens our faith in the justice of our cause. Look at the satirical drawing: what a commentary it provides on the doings of our public men and how it helps us to correct our social follies. Do you think a serious, solemn painted sermon would be half as persuasive as any of these? Why, the very fact that their flippancy irritates you proves that you are moved by them more than you think."

"And the good they do me is to be measured by the amount of discomfort they cause me," commented the Plain Man. "Well, education is always a painful process."

"Il faut souffrir pour être sage," laughed the Man with the Red Tie. THE LAY FIGURE.











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